# THE MUSICAL TIMES

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DECEMBER 1, 1880.

Price 3d.; Post-free, 4d.

ROYAL ALBERT HALL CHORAL SOCIETY.
President, H.R.H. the Duke of Edinburgh, K.G.—Conductor,
Mr. Barnby.—Tenth Season. SECOND CONCERT on THURSDAY. December 2, at eight. Mendelssohn's ELIJAH. Artists:
Madame Albani, Miss Annie Sinclair, Madame Antoinette Sterling,
Miss Damian; Mr. Vernon Rigby, Mr. T. Hanson, Mr. Stanley Smith,
and Mr. Ludwig. Organist, Dr. Stainer. Band and Chorus, 1,000.
Prices: For the remaining five subscription concerts, 27s. 6d., 20s.,
15s., and 12s., 6d. Single tickets, 7s. 6d., 6s., 4s., 3s., and 1s.; now
ready at the Royal Albert Hall.

MADAME ALBANI will SING in ELIJAH, at the ROYAL ALBERT HALL, on THURSDAY, December 2, at eight. Admission, 1s.

MUSICAL ARTISTS' SOCIETY. — President,
His Grace the Duke of Beaufort, K.G. The NINETEENTH
PERFORMANCE of new compositions will take place at the Royal
Academy of Music on SATURDAY, December 4, at eight o'clock:—
String Quartet, J. Lea Summers; Trio (pianoforte, violin, and violoncello), Br. quatar Wolff; Sonata (pianoforte and violoncello), Edward
Sharp; Prelude and Fugue, and Nocturne, C. J. Reed; Trio (Vocal)
Emily Lawrence; and songs by Caroline Moseley, Gertrude Hine,
H. C. Banister, and E. H. Thorne. Executants, Miss Kate Steele,
Miss Hope Glenn, Miss Jessie Jones, Madame Bolingbroke, Miss
Florence Browning, Messrs. A. J. Thompson, Sydney H. Beckley,
Henry Holmes, Edward Howell, Gustav Libotton, and Dr. Wolff.
E. H. THORNE, Hon. Sec.
13, Neville Terrace, Onslow Gardens, S.W.

M USICAL ASSOCIATION, 27, Harley Street, W.—On MONDAY, December 6, TWO PAPERS will be read by W. H. CUMMINOS, Esq. 1. "On a Neglected Musical Benefactor." 2. "A few Words about Handel." The first paper will be read at five o'clock precisely. JAMES HIGGS, Hon. Sec. 9, Torrington Square, W.C.

COLLEGE OF ORGANISTS. — On TUESDAY, December 7, at 8, the Rev. T. Halmorr, M.A., will read the completion of his Paper on "Plain-Song." Members and friends admitted by cards of membership.

95, Great Russell Street, Bloomsbury, W.C.

OLLEGE OF ORGANISTS.—The Christmas
Bramination for Fellowship and Associateship will be held on
TUESDAY and WEDNESDAY, January 11 and 12, at 10 a.m. each day.
Particulars may be obtained on application.
E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury, W.C.

HOLBORN TOWN HALL.—Mr. JOHN CROSS will give a series of MONDAY EVENING CONCERTS, at popular prices, commencing December 6. For particulars see announcements, or address, 10, Wilson Street, Gray's Inn Road.

MONS. GUILMANT, of Paris, will give an ORGAN RECITAL at Union Chapel, Islington, on Wednasday Evening, December, at Eight o'clock. Vocalists: Miss Jeanle Rosse and Mr. W. G. Forington. Admission, by ticket only, Dae Shilling each, to be obtained of Messrs. Novello, Ewer and Co., Berners Street, and 80. 82 r., Queen Street; Mr. Morley, Jalington Green; and various music-houses in Islington. A few reserved seats 28. 6d. each, to be obtained only of the chapel-keeper, Compton Avenue. No money can be taken at the doors of the chapel.

ST. JOHN EVAN., Westminster.—On December 8, at the usual Evening Service at this church, commencing at 730 p.m., Farmer's Oratorio, CHRIST AND HIS SOLDIERS, will be sung by an augmented choir of 100 voices. The doors will be opened at seven. Admission free.

THE MADRIGAL SOCIETY have to announce that Prizes of Five Guineas each have been awarded to Herry Laher, Esq., and A. H. D. Perndergast, Esq., for Madrigals composed by them in response to the Society's invitation of February last, advertised in these columns. The Prize of Ten Guineas is, however, still open, and works intended to compete for the same should be sent addressed to the Secretary of the Madrigal Society, Freemasons' Tastern, Great Queen Street, London, on or before March 10, 1881, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark. To be in not less than four, nor more than six parts, the upper part or parts being for treble voices.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CLASGOW SELECT CHOIR. Mr. JAMES ALLAN, Conductor.—Following up the idea which was so successfully carried out last season, the Committee again offer a PRIZE OF TEN GUINEAS for the best GLEE or PART-SONG for mixed voices. Conditions of competition and all information from the Secretary, Mr. D. Morison, 33, Virginia Street, Glasgow.

WORCESTER CATHEDRAL. — MINOR CANONRY vacant. Annual stipend, £150. For particulars, apply to Messrs. Hooper, Chapter Clerks, College, Worcester, to whom all applications should be made, and testimonials sent, on or before December 4.

WINCHESTER CATHEDRAL. — There are vacancies for TWO CHORISTERS, who will be educated, boarded, and lodged, free of expense. Applications, stating age and qualifications, to be sent by December 12, to the Rev. The Precentor, Winchester Cathedral.

CHOIR-BOYS, St. Peter's, Eaton Square.—There are three vacancies for town boys under cleven in this Choir, which will be filled up by competition. Education, classical and musical, and pay according to merit offered. Apply, at 5 p.m., any week-day, except Saturday, at the Church, to Mr. Sergison, Organist and Director of the Choir.

CHORISTER-BOYS WANTED for St. Saviour's Church, Herne Hill Road, near Loughborough Junction. Salary according to ability. Application to be made to Mr. J. F. Boardman, 58, Herne Hill Road, S.E.

ST. MILDRED'S, Lee.—TWO LEADING BOYS WANTED. Good salaries. Also TWO ALTOS and ONE TENOR. Salaries about £10. Apply as below.

ST. MILDRED'S, Lee.—ASSISTANT CHOIR-MASTER WANTED, with TENOR or ALTO VOICE. Salary about \$50 per annum. Full particulars of H. Corbett, 1, Oxford Terrace, Burnt Ash Lane, Lee, S.E.

ALTO WANTED, for St. Paul's, Great Portland Street. Must read music well. Two Sunday services; one Friday night practice. Apply to Secretary, 3, Wimpole Street, W.

AN ALTO, Lady or Gentleman, will be required at Christmas for a Church near Belgravia. Anglican plain service; two Sunday services and practice. Salary, £10. Address, Organist, care of Mr. Channon, 100, Brompton Road.

A LTO, TENOR, and BASS WANTED, for the Choir of the Lock Chapel, Harrow Road. Salary, to per annum. Applications to be sent in to the Choirmaster, Mr. Walter Wesche, Secretary's office, Lock Hospital, Harrow Road, London, W.

A N ALTO and a TENOR (not professional) required by a Giec Club. Must have good voices and be able to read well. Address, Conductor, Messrs. Novello, Ewer and Co. 1, Berners Street, W.

A LTO, BASS, and BOYS WANTED. Must be able to read. Apply, on Sundays, at St. Mary-at-Hill Church, Eastcheap, City. Cathedral service.

WANTED, two TENORS and one BASS to complete Glee Club. Meetings on Tuesday evenings, in City. Small subscription. Address, O. P., 100, Albion Road, Stoke Newington N.

WANTED, an ATTENDANT in an ASYLUM, who possesses a TENOR voice and can sing from notes. Age not to exceed thirty years. Salary to commence at £30a year, with board, lodging, and washing, and a suit of uniform annually. Apply to the Medical Superintendent, County Asylum, Rainhill, near Liverpool.

WANTED, TENOR and BASS (heavy), for St. Mary's Church, Seymour Street, Euston Square. Stipend, £10 per annum. Two services on Sunday and practice on Thursday evenings. Address, Organist, 15, Harrington Square, N.W.

VOLUNTEER BASSES, TENORS, and ALTOS are wanted for St. Augustine's Church, Queen's Gate. Full choral service, &c. Apply to the Vicar, 129, Gloucester Road, S.W.

BASS SINGER desires RE-ENGAGEMENT.
City or S.E. preferred. Good reader. Good references.
T. M. S., 72, Nutcroft, Peckham, S.E.

ORGANIST is open to ENGAGEMENT in London or Suburbs. Efficient and reliable. Communicant. Z. X., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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### PROFESSIONAL NOTICES.

## MISS LEONORA BRAHAM

(Returned from America).
For Oratorio or Concert Engagements, address, 147, Gower Street, W.C. MISS MARGARET BUNTINE, R.A.M. (Soprano). For Oratorios and Concerts: Scotland, December 20 to February 1 Address, 28, Talma Road, Brixton, and 7, Barns Terrace, Ayr, N.B.

MISS BAIRSTOW (Soprano), Pupil of Signor Rocca, 80, Lord Street, Southport.

MISS STOCKWELL (Soprano). For Oratorios, Concerts, &c., address, 39, Southgate Street, Gloucester.

MISS BESSIE HOLT, R.A.M. (Soprano). For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS LOUISA BULLOCK (Soprano).
For Concerts, &c., apply to W. H. Pimlott, Cathedral, Winchester

MISS HELEN SWIFT, R.A.M. (Soprano).
For Oratorios, Concerts, &c., address, Forsyth Brothers, Cross Street,
South King Street, Manchester.

MISS MARIE COPE (Soprano).
Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MRS. ALFRED J. SUTTON (Soprano).
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MRS. BELLAMY (Soprano).
For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane
Handsworth, Birmingham.

MISS EVA FARBSTEIN (Soprano), Pupil of Signor Arditi, is now at liberty to accept engagements for Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS DUMVILLE (Soprano).
For Oratorios, &c., address, 119, Elizabeth Street, Cheetham,
Manchester.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address,
1, Cavendish Place, Cavendish Square, W.

MISS CONSTANCE NORRIS (Soprano). Honours, T.C.L. Miscellaneous Concerts, &c., St. Paul's Square, Burton-on-Trent.

MISS ARTHUR (Soprano). 6, Woodberry Grove, Finsbury Park, London, N.

MISS MELLOR (Soprano).
MR. HOWARD LEES (Bass).
For Concerts, Oratorios, &c., address, Delph, Manchester.

MISS M. HARRIS (Soprano). MISS EMILIE HARRIS (Contralto).
For Oratorios, Concerts, &c., address, 239, Green Lane, Coventry Road, or Mr. J. Peatce, Professor of Music, 1, Duchess Road, Birmingham.

PATTI NEWTINI (Mezzo-Soprano). For Concerts, Soirées, Dramatic, &c. Eastern Counties during winter months. Address, Huke's Library, Great Yarmouth.

MISS FLORENCE WYDFORD (Contralto). For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimore Square, S.E.

MISS LOUISA BOWMONT (Contralto).
(Principal of St. Peter's, Manchester.)
For terms for Concerts, Oratorios, &c., address, 51, Mercer Street,
Embden Street, Hulme, Manchester.

MISS SELINA HALL (Contralto).

For Oratorios and Concerts, address, 15, Wilford Street, Nottingham

MISS ELIZA THOMAS, R.A.M. (Contralto). For Oratorio and Concert engagements, address, 49. Upper George Street, Bryanston Square, London, W.

MISS SARA CRAGG (Contralto).
12, North Castle Street, Halifar.

MISS EDITH TAYLOR, R.A.M. (Contralto). For Oratorios, Concerts, &c., Longford, near Gloucester.

MADAME ARNOLD POTTER (Contralto). Sidney House, 257, Cambridge Road, E.

MISS LEYLAND (Contralto).
For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road,
Manchester.

MR. STEDMAN (Tenor).
12, Berners Street, W.

MR. VERNEY BINNS (Tenor).
65, King Cross Street, Halifax.

MR. T. BUCKLAND (Tenor). Oratorios, Concerts, &c., 99, Gibbet Street, Halifax.

MR. N. DUMVILLE (Principal Tenor).

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MR. W. MANN DYSON (Tenor).
For Concerts or Oratorios, address, Cathedral, Worcester.

MR. S. FORD (Tenor).
For Oratorios, Concerts, &c., address, Penn Fields, Wolverhampt

MR. WILLIAM E. GLAZIER (Tenor). For Concerts, &c., 133, St. Thomas's Road, Finsbury Park, N

MR. J. GAWTHROP (Tenor). For Oratorios, Concerts, &c., address, Cloisters, Windsor Castle.

MR. THOS. OLDROYD (Principal Tenor).

(Rochester Cathedral.)
For Oratorios, Concerts, &c., 4, Cuxton Road, Strood, Rochester.

MR. GEO. VINCENT (Tenor).
191, Cassland Road, South Hackney, E.

MR. THORNTON WOOD (Bass). Of the Royal Albert Hall Concerts. For Oratorios, Concerts address, Thorncliffe Square, Thorncliffe Road, Bradford.

MR. S. HOUSTON FLINT (Bass). For Oratorios, Concerts, &c., address, Cathedral, Hereford.

MR. RICKARD (Basso). For Oratorios, Concerts, &c., address, Halifax, Yorkshire.

MR. T. C. HOLLIDAY (Bass).
For Oratorios, Concerts, &c., address, Cathedral, Manchester.

MR. CHRISTIAN (Principal Bass).
For Oratorios and Concerts, address, 18, Adelaide Square, Windsor

MR. J. BINGLEY SHAW (Bass). For Oratorios and Concerts, apply, 56, Park Street, Walsall.

MR. W. H. PIMLOTT (Bass Vocalist). For Oratorios, Concerts, &c., address, Cathedral, Winchester.

MR. ADOLPHUS PHILLIPS (Basso). For Oratorios, Miscellaneous Concerts, &c., address, Magdalen College, Oxford.

SIGNOR VICTOR LAZONE (Bass).
Oratorios, &c., 20, Gladstone Terrace, Wolverhampton.

MR. THOMAS KEMPTON (Bass).

Provides Quarter Parties for Oratorio, Ballad, and Miscellaneous Concerts, Masonic Banquets, &c. For names of artists and terms, address, 6, Halliford Street, London, N.

MISS MILLY DARRELL and MR. G. VINCENT.

Operatic and Ballad Duettists. For Concerts and Soirées, G. Vincent, 191, Cassland Road, South Hackney, E. MRS. BUCKNALL-EYRE (Pianiste).

MR. ALFRED J. EYRE (Organist of the Crystal Palace).
For Concerts and Organ Recitals, address, 13, Blandford Street,
Portman Square, W.

MISS DUNBAR PERKINS (Solo Violinist).

Gold Medalist, London Academy of Music. For Concerts, Festivals, Banquets, and Lessons, address, 16, Ovington Gardens, South Kensington, S.W. MR. J. SHARP (Oboeist).

For Oratorios, &c., address, 235, Lidgate Hill, Pudsey, near Leeds. N.B.—Bandmasters and others supplied with the New Model Oboe; new reeds, 2s. each; staples recaned, 1s. each. MR. W. OATES (Flautist).

MR. J. SHEPPARD (Oboeist). For Oratorios, &c., address, 43, York Road, Northampton. MISS AGNES LARKCOM (Soprano) will sing—
December 1, City; 2, City; 6, Smethwick, "Messiah;" 7, Steinway Hall; 8, Bloomsbury Chapel, "Messiah;" 9, Lowestoft; 14, Highgate, "Messiah;" 16, St. Andrew's Hall, Barnett's "The Building of the Ship;" 18, Southsea; 21, Carlisle, "Samson;" 24, Newcastle; 23 and 27, Sheffield, "Messiah." Communications respecting epuagements to be addressed, 213, Albany Street, Regent's Park, N.W.

MR. JAMES SAUVAGE (Baritone) will sing—
December 7 and 9, St. James's Hall; 16, Stratford; 22, Brentford; 22, Swindon ("Messiah"). Albert Hall, January 25, and three other dates. All communications to be addressed to Mr. Keppel, 221, Regent Street.

M. R. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Con-certs, &c. Address, 94, Geneva Road, Brixton, S.W.

M.R. CHARLES JOSEPH FROST, having accepted the appointment of Organist of Christ Church, Newgate Street, E.C., is open to receive Organ Pupils there, a, Burlington Villas, Underhill Road, Dulwich, S.E.

ATHALIE, ANTIGONE, PRECIOSA, &c.

M. CHARLES FRY is prepared to recite the
above works. Address, I, Berners Street, W. Brixton Choral
Society, December 20 (Weber's Preciosa); Stratford-on-Avon, December 22 (Athalie); Sacred Harmonic Society, January 21 (Athalie).

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R. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, e., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—MISS LOCKWOOD, Harpist to the Carl Rosa Opera Company and Teacher of the above instru-ment. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MR. and MADAME EDWYN FRITH'S No. 1 and M. R. and MADAME EDWYN FRITH'S No. 1 and M. No. 2 ORATORIO and BALLAD CONCERT PARTIES have been honoured with ENGAGEMENTS and RE-ENGAGEMENTS for upwards of fifty Concerts in London and Provinces during the present year, and in every instance achieved the most ademiable successes, vide press notices. The best parties extant at moderate terms. Particularly low terms for consecutive dates in same district. Engaged for Exceler (Matinée and Evening), December '; Kingsbridge, 8; Dartmouth, 9; Warminster, 28; Holsworthy, 20; Banbury, 30; Longton (Staff.) Choral Society ("Messiah"), 31; Wimbledon, January 4; Chorley, 12; Frome, 31; Trowbridge, February 1; Melksham, 2; &c., &c. Entrepreneurs will find these parties the most economical extant. Address, 72, Vincent Square, 8.W.

MR. H. T. BYWATER begs to inform Musical Societies and Concert-givers that he is prepared to SUPPLY PARTIES of London and Provincial Artists for Oratorios and miscallaneous Concerts at moderate terms.—Address, The Retreat, St. Mark's Road, Wolverhampton.

TO CHORAL SOCIETIES, &c.

TO CHORAL SOCIETIES, &c.

THE LONDON ORATORIO and CONCERT
PARTY is open for ENGAGEMENTS for Oratorios, or
Miscellaneous and Ballad Concerts:—
Soprano, Madame Worrell, A.R.A.M.
Contralto, Miss Amy Ronayne, R.A.M.
Tenor, Mr Edward Dalzell, Westminster Abbey.
Bass, Mr. Robert De Lacy, St. Paul's Cathedral.
Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

M.R. GEORGE H. L. EDWARDS'S CONCERT PARTY: Miss Agnes Larkoom, Miss Coyte Turner, Mr. C. A. White, Mr. H. Prenton, and Mr. G. H. L. Edwards (Solo Pianist and Conductor). For terms and vacant dates, address, Mr. Edwards, Agatha House, Montague Place, Poplar, E.

THE BRITISH GLEE UNION (Established 1875). Mr. Sidney Barnby (Alto), Mr. Henry Parkin (Tenor), Mr. Lovett King (Tenor and Pianist), Mr. Prenton (Basso), and Madame Abelline Paget (Soprano). For Concerts, Dinners, &c., address, H. Prenton, I, Albion Square, Dalston, London.

ROYAL CRITERION HAND-BELL RINGERS and GLEE SINGERS are prepared to give a First-class Enter-tainment at Garden Parties, Evening Receptions, Dinners, &c. Conductor, Mr. Harry Tipper, 128, The Grove, Hammersmith.

WANTED, a LADY as PRECENTOR to Con-gregational Choir, within two miles of London Bridge, south side; duties to commence with the new year. Apply, by letter only, to S. J. Taylor, 5, Little Love Lane, Wood Street, E.C.

WANTED, an ORGANIST, for the Wesleyan Church, Queen's Avenue, London, Ontario, Canada. Must be a thoroughly competent Organist and Choirmaster. Salary, £80, and if he gives satisfaction, £700 per annum, payable quarterly. Applications, with credentials, to be sent to Mr. J. C. Guest, Music Warehouse, 199, High Street, Exeter, of whom all particulars may be obtained.

LANELLY, S.W. — WANTED, an efficient ORGANIST and CHOIRMASTER. Semi-Choral. Surpliced coir. Salary, £40 a year. Apply, with references, to the Vicar of

WANTED, an ORGANIST, for Holy Trinity
Church, Penge Lane. Must be proficient also in Choir
Training, enthusiastic, and reverent. Salary, £70 per annum. Apply,
by letter only, to John Dell, Esq., Roystons, Beckenham Road, Penge.
ORGANIST WANTED, for the Parish Church of
a Choir. Salary, 60 guineas per annum. The locality affords considerable opportunities for private instruction in music. Communications to be addressed to the Rev. Donald Macleod, The Manse, Jedburgh, N.B. urgh, N.B.

PUPIL ASSISTANT REQUIRED.—Stipend, £30 a year. Organ and pianoforte lessons given. Must be able to play an ordinary Church service and train a village choir. Age, and less than seventeen years. No board or lodgings found. Apply, by letter, to A. H. E., Forsyth Brothers, Regent Circus, Oxford Street.

POST of ORGANIST, of St. Mary's, Adderbury, near Banbury, with the CHOIRMASTERSHIP of the Deanery of Deddington, now vacant. Salary, £60. Apply, sending testimonials and references, to the Vicar.

CHOIRMASTER WANTED, for St. John's, charlotte Street, Fitzroy Square, an efficient man to instruct and train a Choir thoroughly. Two services on Sunday, one singing lesson weekly in boy's school, two lessons to members of choir, and one practice in Church weekly. Stipend, £40 per annum. Apply to Rev. J. J. Coshead, 8, Gordon Street, Gordon Square.

ORGANIST and CHOIRMASTER REQUIRED for a Presbyterian Church in South London. Two services on Sunday and one on Wednesday, with choir practice. Salary, £40. Address, A. R. Wells, 4, Honey Lane Market, E.C.

A caperioneed CHOIKMASTER and ORGANIST (at present holding an appointment) will shortly be open for a similar ENGAGEMENT. Salary not so much an object as good organ, which must possess at least two manuals. Address, Organist, 7, Park Place, Dover. N experienced CHOIRMASTER and ORGANIST

ORGANIST and CHOIRMASTER desires RE-ENGAGEMENT. Church of England. A communicant; accustomed to full choral service. Large organ and good choir. Has had much experience in training choirs. Excellent testimonial from vicar. Address, J. Ding, Market Drayton, Salop.

ORGANIST and CHOIRMASTER .- A Gentleman of experience, shortly going up for Mus. Bac., Oxon., and who holds highest testimonials from clergy and profession, desires REAPPOINTMENT (resigned last engagement). A. P., 136, Marylebone Road, N.W.

RGANIST and CHOIRMASTER, or separately (formerly pupil of G. A. Macfarren; late ten years of St. Paul's, Covent Garden), desires REAPPOINTMENT. Deputy or permanent. Good Accompanist. Lessons given in Singing, Piano, and Harmony. Mr. Charles Beale, 137, Stockwell Park Road, Brixton.

AN ABLE ORGANIST and CHOIRMASTER, earnest Churchman, two years' organist in Melbourne. Australia, hoping to arrive in England about end of year, will be glad to accept similar position. Home and Melbourne references, &c. Address, Churchman, Messrs. Novello, Ewer and Co., I, Berners Street, W.

MRS. BEESLEY (Miss Mattie Spinney), late Oxon., and of St. Paul's Church, Salisbury, desires a KE-ENGAGE-MENT in a London Church. S.W. preferred. The highest testimonials from Banbury and Salisbury. Address, 15, Railton Road, Brixton, S.E.

M RS. SURMAN, late Organist of St. Botolph, Bishopsgate, desires a RE-ENGAGEMENT in London or suburbs. Highest testimonials. Please address, 17, Freemont, King Edward's Road, South Hackney, E.

A N Experienced ORGANIST and CHOIRMASTER desires a SITUATION as above; where there is an opening for teaching preferred. Address, W. W., Messrs. Novello, Ewer and Co., I, Berners Street, W.

BROMLEY PARISH CHURCH, ORGANIST, &c. D The very numerous applicants for this post are hereby apprised that it has been conferred on Mr. H. Lister, Mus. Bac., Oxon.

TO CONCERT AGENTS, &c.—A thoroughly as COLO PIANIST and ACCOMPANIST to a good Concert Troupe. Address, with terms and particulars, Beethoven, I, Berners Street, W.

WANTED, by a Young Lady about to study at the R.A.M., an ENGAGEMENT, in a School or Family, as MUSIC GOVERNESS. Would give three days a week in return for board, lodgings, and small salary. Disengaged in March. Five years' experience in teaching. Address, H. M., Messrs. Novello, Ewer and Co., I, Berners Street, W.

LORETTO SCHOOL.—MUSIC MASTERSHIP VACANT.—Salary and Fees about £250 annually Applicants must be gentlemen, good teachers of both Piano and Singing, fair Organists, and able to train a large School Choir, chiefly in Church Music of the old English school and in Handelian Oratorio. The duties of the post are incompatible with other engagements during term time. Apply to Head Master, Loretto School, Musselburgh.

HURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.
MUSIC SCHOOL: Head Mistress, Miss Macirone, late Professor of
Royal Academy of Music. Fees, two or three guineas a term. Pupils
not in the school pay an entrance fee of one guinea. The Scholarships of free instruction will be awarded by Professor Macfarren,
Principal of the Royal Academy of Music, on Friday, 17th inst.
FRANCIS J. HOLLAND, Chairman.

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### SPECIAL NOTICE.

Advertisements for the January Number should reach the Office not later than December 20, as in consequence of the Christmas Holidays it will be necessary to go to press considerably earlier than usual.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1880.

#### LIMITED LIABILITY IN MUSIC.

Co-operation for musical ends is, we need not say, a thing of very old date. It established the Festival of the Three Choirs a hundred and sixty years ago, and continued the western "meetings through a long period of unlimited liability and under circumstances of corresponding risk. Latterly, however, a practice has arisen having some points in common with that which, twenty years or more ago, gave joint stock commercial enterprise so prodigious a development. We refer to the carrying on of festival and other musical speculations, with resources supplied by guarantors, who are responsible only to the amount fixed or accepted by themselves. Through the power of this device both the Bristol Triennial Festival and the kindred institution at Leeds have become firmly established, nor can there be a doubt that others will take root in the great centres of population, when the fact becomes generally recognised that men who would shrink from committing themselves unreservedly to an artistic venture full of risk, are often quite ready to stake a five-pound note upon its fortunes. Here we have, of course, the principle of "limited liability," and there only remains to see whether the interests of music cannot be advanced by legally constituted "com-panies" upon the basis which supports so many associations for the furtherance of trade concerns. This problem, we rejoice to say, our canny Scottish friends have undertaken to work out. The matter could not be in hands more fit. It has nothing to do with theology; it may even be kept distinct from the great "Kist o' whistles" question, and hence there is nothing to excite the perfervid spirit of a race eminently shrewd and practical, when not stirred by the blaze of a fiery cross.

We have before us a document headed as

follows :-

The Scottish Musical Society. Incorporated, with Limited Liability, as an Association not for profit (under the authority of the Board of Trade) in terms of "The Companies' Acts, 1862, 1867, and 1877." Capital, £20,000, in 20,000 shares of £1 each. (The full amount of each share shall be paid on allotment, or, in the option of the Shareholder, by payment of 10s. upon allotment, and 10s. upon call or calls to be made by the Council.) Chairman, The Right Hon. the Earl of Rosebery; Vice-Chairman, James Donaldson, LL.D., Edinburgh. Council, &c, &c., &c.

This reads familiarly enough to students of jointstock literature, one clause excepted. The new Company, it appears, is an association "not for profit "-an uncommon association therefore to be on the roll of Limited Liability, and one which, as such, deserves note. Clause 4 in the statement of the Society's objects runs thus :-

the Society's objects runs thus:—

4. The income and property of the Society, whencesoever derived, shall be applied solely towards the promotion of the objects of the Society, as set forth in this Memorandum of Association; and no portion thereof shall be paid or transferred, directly or indirectly, by way of dividend or bonus, or otherwise howsoever by way of profit, to the persons who, at any time, are or have been members of the Society, or to any of them, or to any person claiming through any of them. Provided that nothing herein shall prevent the payment, in good faith, of remuneration to any officers or servants of the Society, or to any member of the Society or other person, in return for any services actually rendered to the Society, or the payment of any allowance out of any fund raised or set apart under Object No. 7 of paragraph No. 3.

We might reasonably suppose that the expenses.

We might reasonably suppose that the amateurs who will take, or have already taken up shares in the new Society would do so under any circumstances without reference to dividends, their object presumably being the furtherance of music. But it appears that, for some reason or other, the Board of Trade made non-profit a condition in the granting of the

incorporation. We do not pretend to acquaintance with the law in such cases. Prima facie, however, it is hard to see why a limited liability company should not be permitted to trade in concert-giving and musical education quite as readily as in coffee palaces or dry goods. But this by the way, since the condition imposed by the Board could neither have acted as a restraint upon, nor been felt as a hardship by men prepared to take out their dividends in the form of a consciousness of duty done.

The objects of the Society are nine in number. First, to promote the study and practice of the art of music in Scotland with a view to creative and executive excellence. Second, to establish and maintain a permanent orchestra in one or more of the Scottish towns. Third, to assist persons of musical ability in their education. Fourth, to have original works of merit adequately produced. Fifth, to organise and assist musical performances adapted to improve public taste. Sixth, to aid in making the professional study of music a recognised and respected career in Scotland. Seventh, to collect, receive, and hold funds and property for the above objects, &c. Eighth, to acquire, hold, use, and dispose of heritable property, &c., for the same purposes. Ninth, to do all such other things as are conducive to the Society's purposes.

This is a large and comprehensive mission, but it will be observed that some of the objects stated are rendered necessary by peculiarities in the musical condition of Scotland. No. 2, for example, arises from the fact that there is not in all North Britain the material for an orchestra capable of taking part in a first-class performance. When the great city of Glasgow, with its 600,000 inhabitants, wishes to enliven a long and dreary winter by orchestral concerts, the instrumentalists have, almost without exception, to be brought from England at a very great expense. We see at once how disastrously this state of things works in restraint of music throughout the Scottish kingdom. Many a high-class performance would take place in Edinburgh, Dundee, Aberdeen, and other towns but for the prohibitive cost of obtaining orchestral players from the South. It becomes, therefore, a matter of high concern that Scotland should have a good resident orchestra, with head-quarters in Glasgow or Edinburgh, but with a mission to serve the whole country as circumstances may require, and this, no doubt, will be the first care of the new Society. Not less peculiar to North Britain are the reasons for the sixth object-"to aid in establishing the professional study and practice of music as a recognised and respected career in Scotland." This, we fear, will be a work of time. A puritanic prejudice against music as a calling, and the habit of associating it with a ne'er-do-well career, are by no means extinct in England. In Scotland they remain recognised clauses in the creed of respectability, from which their elimination can only be slow at the best. Moreover, there is in the practice of music as a profession an element of uncertainty by no means congenial to the average Scotch mind. Against these obstacles the new Society will have to work, and in encountering them its leaders will need to pray for patience. But that the end will be attained we do not doubt. Every good concert given, every student helped, every career facilitated will involve an increase of strength on the side of the Society, and the cumulative process can, provided it go on long enough, have but one

Turning to the machinery of the Association we find that the Articles constitute as supreme governing power a Council of not less than seven members, no license which is virtually the Society's charter of one of whom shall be a professional musician, although

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professional musicians may be made Honorary Fellows or Associates, and give advice when asked. As now constituted, the Council consists of thirtythree shareholders, of whom nine reside in Edinburgh, eight in Glasgow, eight in Dundee, and eight in Aberdeen; these groups forming committees for the furtherance of the Society's general purposes in their respective districts. The members of the Council would seem to be in all cases men of standing and influence. Edinburgh contributes a peer, a retired officer, a High School Rector, a Doctor of Laws, an advocate, two professors, and a wine merchant. Glasgow sends five merchants, one professor, a music publisher, and a lithographer; Dundee, six merchants, a manufacturer, and an engineer; and Aberdeen, three merchants, an advocate, a professor, a Sheriffsubstitute, a manufacturer, and one other who appears to have no vocation. It is assuring to note the preponderance of the commercial element in this list. careful, cautious traders of North Britain are not at all likely to make the new Society "plunge." They may be slow to appreciate some artistic questions, but they will take care that any course adopted is reasonably assured of bringing about a substantial return. But be this as it may, the working of the Society will be watched with very great interest, not only for what it may do in Scotland, but because it involves the solution of a problem fraught, possibly, with important results elsewhere. For the first time in the history of the art, we see—assuming all shares to be taken up-a body of amateurs bound by their own laws to administer £20,000 for the exclusive promotion of music. The phenomenon, having regard to what is possible with so large a sum, comes upon us in almost startling fashion. It excites not less envy than admiration, and should the Council of the Scottish Musical Society discharge their trust with wisdom and success, we may hope to see other bodies, similarly constituted, arise in the southern part of Great Britain. Imagine what might be done in London, on the same principle, with  $f_{100,000}$ —how many clever young people might be given a start, how many dumb composers might have a "door of utterance" opened to them; and how many concertgiving societies might be assisted to produce really valuable though unremunerative works! We devoutly wish success to the Scottish venture, and heartily commend the enterprise which has set it on foot in such a novel yet powerful form.

#### THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT. No. VIII.-GLUCK.

VERY few letters of the Chevalier Gluck have come down to us, but it fortunately happens that those few contain a good deal of valuable matter, as throwing light not only upon the master's art theories but also upon his personal character. We shall find from the evidence thus presented that Gluck was a man of singular earnestness and gravity. Of polished and dignified manners, he combined with the graces of a "gentleman of the old school," a devotion to his calling for its own sake, and a steadfastness of purpose in proclaiming artistic truth such as must have been rare at the time he lived and in the society he frequented. On these points, the letters to be presently quoted speak distinctly enough for even imperfect ears to hear.

The first epistle of the too-short series now before us was written to the Grand Duke Leopold of Tuscany, for the purpose of obtaining permission to and, in a letter dedicating his "Paride" to the inscribe that august person's name on the title-page Duke of Braganza, he shows some soreness of spirit, of "Alceste." Addressing a liberal and enlightened though bearing himself under the infliction with

Prince, Gluck naturally felt bound to explain and vindicate the theories illustrated in his opera; theories so much at variance with the established usages of the lyric stage that they must have stunk in the nostrils of the rigidly orthodox as rank heresy. Italian opera, regarded as drama with music, is bad enough now, but we can form little idea of what it was in Gluck's time. Our master held that "simplicity, truth, and nature" are the great fundamental principles of the beautiful in all artistic creations. The Italian opera of his day had different ideas. It contended that the elaborate, the false, and the artificial constitute beauty, and it carried out this view to the bitter end. A thing calling for reform thus stood face to face with a reformer, and now let us hear Gluck expound his method of improvement as shown in "Alceste":

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"When I undertook to compose music for 'Alceste,' I proposed to abolish entirely all those abuses introduced by the injudicious vanity of singers, or by the excessive complaisance of masters, which have so long disfigured the Italian Opera, and instead of the most splendid and beautiful of all entertainments, rendered it the most ridiculous and tiresome. My purpose was to restrict music to its true office, that of ministering to the expression of the poetry, and to the situations of the plot, without interrupting the action, or chilling it by superfluous and needless ornamentation. I thought that it should do what brilliancy of colour and skilful light and shade effect for a correct and well-designed drawing, by animating the figures without distorting their contours. I wished, therefore, to avoid arresting an actor in the most excited moment of his dialogue, by causing him to wait for a tiresome ritornella, or, in the midst of halfuttered words, to detain him on a favourable note, either for the purpose of displaying his fine voice and flexibility in some long passage, or causing him to pause till the orchestra gave him time to take breath for a cadence. It did not appear to me that I ought to hurry rapidly over the second part of an aria, possibly the most impassioned and important of all, in order to have the opportunity of repeating regularly four times over the words of the first part, causing the aria to end, where, in all probability, the sense did not end, merely for the convenience of the singer, or to enable him to vary a passage according to his caprice. In short, I have striven to banish the abuses against which reason and good sense have so long protested in vain. My idea was, that the overture should prepare the spectators for the plot to be represented, and give some indication of its nature; that the concerted instruments ought to be regulated according to the interest and passion of the drama, and not leave a void in the dialogue between the air and the recitative, so that the meaning of a passage might not be perverted, nor the force and warmth of the action improperly interrupted. Further, I thought that my most strenuous efforts must be directed in search of a noble simplicity, thus avoiding a parade of difficulty at the expense of clearness. I did not consider a mere display of novelty valuable, unless naturally suggested by the situation and the expression, and, on this point, no rule in com-position exists that I would not have gladly sacrificed in favour of the effect produced. Such are my principles."

With the declaration of these principles began the struggle for dramatic truth on the lyric stage which has not yet ended in victory, albeit the tide of public opinion is at last setting strongly in its favour. At the outset Gluck was, of course, fiercely assailed, and, in a letter dedicating his "Paride" to the Duke of Braganza, he shows some soreness of spirit,

reasonableness and dignity: "The sole object that induced me to publish my music of 'Alceste' was the hope of finding successors who, following the path already opened, and encouraged by the suffrages of an enlightened public, should take courage to destroy the abuses introduced on the Italian stage, and bring it as far as possible to perfection. I bitterly feel that I have hitherto striven after this in vain. Pedants and critics—an infinite multitude, who form the greatest obstacle to the progress of the fine arts -loudly protest against a method which, were it actually to root, would destroy all their pretensions to supremacy of judgment, and injure their sphere of influence. They thought themselves entitled to pro-nounce a verdict on 'Alceste' from some informal rehearsals, badly conducted, and even worse executed; the effect to be produced in a theatre being calculated from that in a room, with the same sagacity as, in a certain city of Greece, judgment was passed on statues at the distance of a few feet, originally intended to be erected on lofty columns." From this Gluck goes on to argue that operas constructed after his peculiar method are singularly liable to misrepresentation in performance. "Very little would suffice, by merely changing something in the expression of my aria, 'Che farò senza Euridice,' to turn it into a saltarello for fantoccini. A note more or less sustained, a neglected rinforzo in the time or voice carelessly omitted, an appoggiatura out of place, a shake, a passage, a run, may ruin a whole scene in such an opera; whereas these things do no harm to, or, indeed, rather embellish the common run of works. The presence, therefore, of the composer at the performance of this class of work is as indispensable, so to speak, as the presence of the sun to the works of He is its absolute soul and life, and without him all must be confusion and darkness. But we must be prepared for obstacles so long as there are in the world people who consider themselves authorised to decide on the fine arts, because they enjoy the privilege of possessing eyes and ears, no matter what the quality of these may be. The mania of discussing the very subjects they least understand is, unhappily, a failing only too prevalent among men; and, very recently, one of the greatest philosophers of the age presumed to write about music and to bring forward as oracles 'blind dreams and romantic

It is clear from the foregoing that even Gluck's philosophy and dignity were not proof against the assaults of criticism; nor could they stop him from resorting to the commonplace retort of ignorance and prejudice. But hostility likewise braced up his energies for fresh efforts. Hence he says in the letter just quoted: "I do not expect greater success from my 'Paride' than from my 'Alceste,' at least in my purpose to effect the desired change in musical composers; on the contrary, I anticipate greater opposition than ever; but, for my part, this shall never deter me from making fresh attempts to

accomplish my good design." When "Iphigenia in Aulis" appeared, influence was used to secure its performance at the Grand Opéra of Paris, and Gluck promptly acknowledged the efforts of his friends in a letter addressed to the Mercure de France. From this we take a passage which shows how truly he continued to appreciate the object of "applied" music: "Whatever talent a composer may possess, he can only write indifferent music if the poet does not excite in him that enthusiasm without which the productions of every art must be feeble and languid. The imitation of nature is the aim all ought to seek. This it is that I strive to attain. Always simple and natural, as far as I

expression and to add force to the declamation of the poetry. For this reason I do not employ those shakes, passages, and cadences of which Italians are so lavish." Gluck went on to say that he would willingly have brought out his new opera in Paris "because by its effect, and with the aid of the celebrated M. Rousseau, of Geneva, whom I purposed to consult, we might perhaps, acting in concert and seeking a noble, touching, and natural melody . have succeeded in establishing the system I have in view-that of producing music appropriate to all nations, and thus abolishing the ridiculous distinction of national music." The bold idea of teaching the Parisians anything, even with the aid of the celebrated M. Rousseau, of Geneva, was remembered against Gluck when he began his work in the French capital, and exposed him to many sharp attacks. To these he refers when dedicating "Orphée et Euridice" to Marie-Antoinette. "It has been no pretension of mine, though some have thought fit to reproach me with it, to come here to give lessons to the French in their own language, nor to prove to them that until now they have had no composer worthy of their admiration or their gratitude. Some pieces exist among them to which I award the praise they merit; several of their living authors are worthy their reputation. I thought that I might attempt with French words the new style of music that I have adopted in my three last Italian operas. . The style that I have attempted to introduce seems to me to restore to art its primitive dignity, and music will no longer be restricted to those cold conventional beauties to which authors were formerly forced to limit themselves." Whether Gluck improved matters by his so condescending reference to the merit of some French composers, and by the laudation of his own, is not a matter for conjecture, since we know that he only raised a heavier storm than had raged before.

We need not follow Gluck through his experiences of the great faction fight between his supporters, headed by Marie-Antoinette, and those of Piccini, under the banner of Madame Du Barry. Our concern lies only with his own recorded utterances, one of which we find in the shape of a letter addressed to a friend concerning the step taken by the Opéra in handing the libretto of "Roland" to Piccini, knowing all the while that Gluck was engaged upon it in pursuance of agreement. The master naturally resented such treatment, but it is pleasant to see that he had no hard words for his Italian brother in art. After stating that, on hearing the news, he had burned all that he had written of "Roland," Gluck continues: "I am not the man to enter into rivalry with any one. M. Piccini would have too great an advantage over me; for, in addition to his personal merits, which are me; for, in addition to firs personal merits, which are assuredly very great, he would also have that of novelty, I having given four works in Paris—whether good or bad, no matter. This must exhaust the imagination; besides, I have shown him the way, and he has only to follow me. Of his patrons, I say nothing." But Gluck did say much, and it was not in the highest degree complimentary. The temper of in the highest degree complimentary. The temper of the insulted man comes out in the following remarks: "I do really pity M. Herbert (director) for having fallen into the hands of such persons—the one (Marchese Carraciola) an exclusive amateur of Italian music; the other (M. Marmontel) the dramatic author of operas supposed to be comic. They will make him see the moon at mid-day." Gluck so far pitied M. Herbert that he was willing to let him have his "Armide," on conditions. Wagner himself might consistently stipulate for terms like these: "When I come to Paris, I am to have at least two months to can make it so, my music only tends to enhance the train my actors and actresses; I am to be empowered

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to call as many rehearsals as I may think necessary; no part is to be doubled, and another opera is to be held in readiness should an actor or actress be indisposed. These are my conditions, and without their fulfilment I will keep my 'Armide' for my own pleasure." How true it is that "there is nothing new under the sun!" The trumpet of Bayreuth no

more than echoes these strident tones.

Gluck anticipated Wagner, also, in his readiness to take up the pen against adversaries. On one occasion, a certain M. Framery charged the master with plagiarism from Sacchini, the Queen's pro-"Olympia." Furious at this, Gluck wrote to the Mercure de France: "Almost everything that M. Framery thinks fit to say about M. Gluck, M. Sacchini, and M. Milico (a singer) is false. . . . It is true that M. Sacchini inserted in his air 'Se cerca,' a musical phrase to be found in the Italian 'Alceste' of M. Gluck, published at Vienna in 1769. . . M. Framery is not aware that an Italian composer is very often forced to humour the caprice and the voice of a singer, and it was M. Milico who prevailed on M. Sacchini to insert the said phrases into his aria. M. Gluck himself reproached his friend Milico with this. . . . M. Sacchini's genius, so replete with fine conceptions, has no occasion to despoil others; but, from courtesy towards Milico, he borrowed those passages in which the singer thought he could shine the most." From this generous explanation of what Sacchini had done, Gluck turned to Framery, who had written French words to the Italian musician's airs, and fired at him a Parthian shot: "The reputation of M. Sacchini has been so long established, that it has no need whatever of vindication; but it may possibly be tarnished, owing to his airs, written for Italian words, being parodied by arranging them with French words, taking into account the difference between the two melodies and prosodies. M. Framery is a man of letters, and might be better employed than in thus confounding the national character of the French and Italians, and writing mongrel-music, by arranging airs which, though endured at the Opéra-Comique, are not suitable to the Grand Opéra."

On another occasion, the famous La Harpe severely criticised "Armide" in the Parisian Journal of Politics and Literature, saying that it had been coldly received, that it was too noisy, that it was afflicted with monotonous, tiresome criailleries, that the composer had made Armide a Medea instead of a siren, and so on. This time Gluck picked out his sharpest pen and pointed it direct at La Harpe, addressing him in a letter which is a masterpiece of sarcasm. declaring his agreement with La Harpe's "judicious observations," he added, "Hitherto I have been simple enough to believe that in music, as in other arts, all the passions were within its sphere, and that it ought not to please less in expressing rage and fury and the cry of grief than in depicting sighs of love. . . . I was convinced that singing, imbued with the colouring of the sentiments to be expressed, ought to be modified in accordance with them, and assume as many different accents as the poetry has different tints. In short, that the voice, the instruments, every sound, and even silence itself ought all to tend to one single aim, that of expression, the union between the singing and the words being so close that the poem should not appear less composed for the music than the music for the poem. . . . These, sir, were my ideas before reading your observations. Instantly light dissipated darkness; I was confounded to find that you had learned more of my art in some hours

to be a man of letters to entitle you to pronounce on all subjects. . . . I agree with you that of all my compositions 'Orphée' is the only one that is tolerable. I humbly ask pardon from heaven for having deafened my auditors by my other operas; the number of times they have been performed, and the applause the public have thought fit to bestow upon them, do not prevent my seeing that they are pitiable. I am so convinced of this that I intend to write them afresh, and as I perceive that you are all for tender music, I propose to put into the mouth of the furious Achilles a song so touching and sweet that the spectators shall be moved by it even to tears." In the same sarcastic spirit, Gluck offers to amend "Armide," and invites La Harpe to procure a and invites La Harpe to procure a rhymer to insert a couple of arias in each scene. "I, on my side, will work at the music, from which, of course, I must scrupulously banish all noisy instruments, such as kettle-drums and trumpets. It is now my desire that only oboes, flutes, French horns, and violins (muted, of course) should be heard in my orchestra, while my sole object shall be to arrange the words to suit these airs, which will not be difficult, having previously taken their exact dimensions. Then the part of Armide will no longer be a monotonous and tiresome criaillerie. She will no longer be a Medea, a sorceress, but an enchantress. I intend that, in her despair, she shall sing an air, so regular and methodical, and the same time so tender, that the most delicate petite maîtresse may listen to it without the smallest shock to her nerves." Gluck then supposes "some blockhead" as protesting against such artistic untruth, and answers that he does not wish to offend the ears of M. La Harpe. Finally, he declares that he has been recommended to retort by criticising La Harpe's poetry, and thereupon winds up with a home-thrust: "I feel, on due consideration, that I cannot follow this suggestion without incurring the fate of him who, in the presence of Hannibal, lectured on the art of war

Although Gluck shows himself well able to hold his own against La Harpe, he took care to look round for allies, and a letter soliciting the help of M. Suard has been preserved. "What do you think, sir, of the fresh attack M. de la Harpe has made upon me? This M. de la Harpe is a very pleasant doctor, truly. He speaks of music in a manner that would excite the contempt of the most juvenile chorister in Europe, and yet he says, 'I will it so,' and talks of 'my doctrine,' Et pueri nasum rhinocerontis habent. Cannot you, sir, say a few words to him; you, who defended me so advantageously against him? Ah! if my music has given you any degree of pleasure, I entreat that you will place me in a position to prove to my friends, the connoisseurs in Germany and Italy, that among the men of letters in France there are some who, in speaking of the arts, know at least what they

are saying."

In what now remains of the few extant letters of the master, only one incident is worthy of notice here, and that shows him in a light wholly amiable, but not unexpectedly so, since we cannot fail to have noticed Gluck's rare courtesy towards brother musicians. Two years before "Armide" was written, M. Cambini had set to music, as a concert-piece, a scene from the same story, and gained by it considerable applause. When Gluck's opera appeared, Cambini withdrew his aria from the public, and could not be prevailed upon by his friends to allow its performance. The aid of Gluck was then sought to reason away his reluctance, whereupon the master wrote: "M. Gluck is very sensible of the politeness of MM. les amateurs and M. Cambini. He has the of reflection than I had done after having exercised MM. les amateurs and M. Cambini. He has the it for forty years. You prove to me, sir, that it suffices honour to assure those gentleman that it will give Cam tyrar forwa rival pleas prog Th lette for w clear self, the a

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him much pleasure to hear the performance of M. Cambini's scene from 'Armide.' It would indeed be tyranny in music to seek to prevent authors bringing forward their productions. M. Gluck enters into no rivalry with any one, and it will always be to him a pleasure to hear music better than his own.

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progress of art ought to be the sole object sought."
There is little to add. We have seen in these letters a strong and earnest artist fighting valiantly for what he discerned as truth; gifted not only with clear perception but a strong will; respecting himself, but loving music more; courteous to all save the arrogantly incompetent, and doing honour to the profession which for all time will be proud to honour him.

## THE FATHER OF THE SYMPHONY.

By L. NOHL.

(Continued from page 540.)

WE have seen that the opening movement of the sonata, the so-called first Allegro, as it forms the basis of this species of composition, is, at the same time, decisive as to its general character. further movements, the Andante and Finale, were subsequently added; and a fourth, the Minuet, usually placed before the Finale, was first regularly introduced by Haydn into the symphony. A technical analysis of what we have called the sonataform shows the first Allegro to consist of two parts, written throughout in common time and of distinctive structure. A theme-being either a full-blown melody or merely a musical motive—is introduced, by which the character of the movement is determined, and which, having been fully developed by repetition or elaboration of its component parts, is followed by a second in the dominant key, usually presenting a most marked contrast to the former, both as regards rhythm and harmony, leading eventually to a characteristic conclusion of the movement in the dominant of the original key. It will be seen that the elements of this dialectic form, which naturally presented themselves where a distinct idea or individual mood was to be represented musically, were already to be found in the existing dramatic aria, the distinguishing characteristic of which was the combination of contrasting melodies, which, nevertheless, appeared to proceed from the same source of a given dramatic The important step towards the developsituation. ment of purely instrumental composition consisted in the use made of the customary second theme of the old aria, intended in the first place chiefly to serve as a contrast between the opening melody and its final repetition, and which was now, in instrumental composition, changed into a movement constructed from the materials of the first part, to which it possessed as much inner relationship as it contrasted with it outwardly. In this new way the entire move-ment had gained, beyond the mere melodiousness, which it already shared in common with the existing opera, the vast and creative sphere of contrapuntal polyphony. Thus, after the first part of the instrumental movement had once clearly defined a given theme or themes, the "thematic elaboration," the logical development, so to speak, was carried on in the second. And if, as is only natural and desirable, a final return is made to the first part, it appears invested with a fresh and enhanced interest, seeing that we now fully understand and appreciate its meaning and musical purport. There can be no doubt that this signifies a decisive step in the progress of modern instrumental music, and the merit of having taken it must be granted to the Germans, and, above all, to Haydn. The development of the new idea was, however, by

ceived the spiritual and artistic importance of the dual character of the first Allegro, being satisfied at first merely with an harmonic rather than a thematic connection of the two parts of the movement. When, however, he had become fully aware of the significance of this interconnection of themes, the entire art-form assumed a new aspect by his treatment of the first movement. His melodies were now invented with conscious regard to their subsequent thematic elaboration as the chief reason of their existence. And not content with the final repetition of the first part of the movement, he added, after the concluding phrases, a coda, recapitulating in short and succinct reminiscences the leading ideas of the whole. Thus an organic art-form had been gained which was capable of a mighty development, which would admit of the infusion of even an exuberant wealth of ideas, since it was capable of expanding with them, being itself the outcome of the elements which filled it. Haydn, in order to draw attention to the more serious purport of the new class of composition, as dis-tinguished from the popular "feast and dance music," soon adopted a short Adagio movement as introductory to the Allegro, dreamily foreshadowing some-times, in his later works, the themes of the latter. From the first, these themes are characterised by a distinct individuality and by the transparent lucidity by which the free play of his ideas is ever accompanied. Two characteristics especially may be discerned even in his earliest sonatas, viz., the absolute naïveté of his mind frequently leading him to the display of waggish humour, and the lucid and symmetrical arrangement as regards form. A few biographical allusions may here follow as an illustration of the former characteristic of our artist's individuality. Haydn and some of his young friends were in the habit of taking "passatim" evening walks in the streets of Vienna, serenading their acquaintances of both sexes, according to the fancy of the moment. In these itinerations the master had become acquainted with the last of Viennese original comic artists, Kurz. In speaking of Haydn's natural temperament, Griesinger dwells upon the fact that a harmless roguery, or rather humorousness, had been a principal feature of it; and whoever had spent only an hour in his company could not help observing that "the spirit of the Austrian national humour dwelt in him." This spirit, then, if in a somewhat coarse outward shape, yet with perfect truthfulness to nature, showed itself in the famous Viennese clown, and the fact of Haydn having been brought into close contact with this, the last genuine German "Hans-Wurst," greatly assisted him in the appreciation of the peculiarly Austrian, or specifically Viennese, humour of those days. On one occasion Kurz had requested him to accompany with music some comic pantomimics, and encouraged by the success of the performance, the actor persuaded the composer to set to music a comic piece, entitled "Der Krumme Teufel." This composition is unfortunately lost, but we can discern the same popular comic element in hundreds of Haydn's subsequent works. The source of this humour is, in fact, essentially a permanent disposition, not a mere jocularity, and was, therefore, not only easily conveyed into music, but could enfold there its true significance and being. "His Allegros and Finales more particularly are frequently calculated to produce, by means of their affected seriousness, an irresistibly comic effect upon the listeners, and to lead them on into a state of almost unbounded merriment," says Griesinger. The German clown or "Hans-Wurst," as is well known, has, with the rise of the native drama, been banished from the German The development of the new idea was, however, by stage, properly so called; and it is a curious fact no means rapid. Haydn himself only gradually perturbed that at the moment of his disappearance, the free

and healthy popular comic element, which " Hans-Wurst" represented at his best, has found a lasting preservation by its being admitted into musical art through Haydn.

(To be continued.)

### PONCHIELLI'S OPERA "I PROMESS! SPOSI.

This opera is one of the earliest works by which Ponchielli attracted attention and asserted that individuality of style which he subsequently developed in his "Gioconda." Ponchielli has written several operas, such as "Lina," "I Lituani," "Il Parlatore Eterno," &c., and is, if report be true, at present engaged on a new work: but the two operas previously mentioned vindicate his peculiar merits as a composer more emphatically than the others; and it is a matter for congratulation that the energetic impresario of the Rosa Company proposes to bring out an English version of the "Promessi Sposi"

during the ensuing winter season.

The opera under notice was first produced at Cremona, where the composer resides, at the Teatro Concordia. It was subsequently put on its trial at the Teatro del Verme of Milan in 1872, and has, within the last few weeks, stood another severe test at the Teatro Brunetti of Bologna. Nor is Ponchielli the only Italian composer who has treated the subject of Manzoni's celebrated novel for purposes of dramatic music, for as early as 1869 an opera entitled "I Promessi Sposi," by Petrella, was brought out at Lecco, the scene of the novel. But so far at least as the music is concerned, Ponchielli's work is undoubtedly the better-known and more important of the two, and can afford to stand on its own musical

It does not appear who is the author of the libretto, but we are informed by a few prefatory remarks that, although it was suggested by Manzoni's novel, the requirements of the stage rendered it necessary to condense the plot, to restrict the number of characters, and to blend the circumstances of time and place, bringing, however, to the front certain features of the drama which in the original are barely

noticed.

It may be stated at the outset that without a knowledge of the leading incidents of Manzoni's work the libretto of Ponchielli's opera is almost unintelligible; but the following may serve as an outline of the dramatic action, which is laid in a village near Lecco, on the Lake of Como, in the beginning of the seven-

teenth century.

Renzo, a young peasant, is betrothed to Lucia, the village beauty, and everything is ready for the marriage. Unfortunately, however, Don Rodrigo, a nobleman of bad repute living in the vicinity, is enamoured of Lucia, and intimidates Don Abbondio, the village priest, into refusing to perform the marriage rites. The wedding is therefore suspended at the last moment, and even Friar Cristoforo, the confidential friend and adviser of Renzo and Lucia, appeals in vain to Don Rodrigo on behalf of the lovers. The reprobate noble is determined to carry out his designs upon the poor peasant girl, and orders Griso, his "bravo," to take her by force from her mother's house and, with the assistance of his men, to carry her to the castle. In the meantime, however, Renzo has hit on what answers to the old Scotch device of making a virtue of necessity, and completing mar-riage by a simple declaration, in the presence of his friend Tonio, who is to act as witness. Don Rodrigo and his bravi appear on the scene as that plan is on the point of being carried out. But through Don Rodrigo's old servant, Friar Cristoforo has had timely or his connection with Don Rodrigo, who is himself

warning of the bravi's plot, and hastens to apprise the lovers. Don Rodrigo, for a time baffled in his designs, vows revenge, to escape which the Friar prevails on *Renzo* and *Lucia* to leave their homes. So far the first and second acts.

We find Lucia in the third act at the Convent of Monza. The Abbess of the convent has received a letter from a certain "nameless knight," to whom, in spite of her sacred office, she is bound by a fatal affection. This nameless knight, the Innominato o Manzoni, is Lord of Lecco, and, being as great a reprobate as Don Rodrigo, is willing to help the latter in his designs upon Lucia. His letter to the Abbess, there fore, enjoins her to send Lucia under some pretent outside the convent, where the poor girl is at once set upon by his bravi and dragged to his castle. Here, however, she is soon joined by her mother and Frian Cristoforo, who—wonders will never cease—brings the astounding news that the terrible "nameless" one has suddenly repented of his wickedness and resolved to reform: indeed, as a proof of this laudable resolve he appears in person, accompanied by the Cardinal, and sets Lucia free.

In the last act Renzo is in the hospital at Milan, in quest of Lucia, who has been dangerously ill. Presently also appears Friar Cristoforo, and not only announces that Lucia is restored to health, but leads her forth into Renzo's arms. In the hour of supreme danger, when at the mercy of the bravi, Lucia had indeed made a vow to devote her life to the Holy Virgin, but Friar Cristoforo easily overcomes that trifling scruple, and the persecuted lovers are at last united. It should be mentioned that in a previous scene Don Rodrigo has been disposed of in a somewhat remarkable manner. During a drinking feast he is suddenly seized with illness. His companions having left him, he finds himself alone with Griso, his The illness is no other than the plague, and bravo. Griso, having pledged secrecy, is sent for a confidential practitioner. This time, however, the brave plays his master false. Having a superstitious horror of the plague, he sends, not the doctor, but the bier. Don Rodrigo, on seeing the masked bearers enter the castle-gate is maddened with desperate fury, and the traditional suicide closes the career of this redoutable

stage-character. It would be difficult to imagine anything more fragmentary and incoherent than this extraordinary libretto, which mutilates Manzoni's great novel in the most horrible fashion. In compiling it the author, whoever he be, may have supposed that everybody is familiar with the original, and can therefore understand the hopeless confusion in which the scenes and incidents of time and place of the original have been thrown together in this worthless book. Everything almost is left to imagination. There is no information, or even hint, as to who is Don Abbondio, whose name is mentioned, but who does not appear. There is not the slightest apparent connection between the second and third, or the third and fourth The end of the second act leads us to believe that the "Promessi Sposi" have, according to the Friar's advice, left the village to embark in a boat on the Lake of Como, whereas in the third act we find Lucia alone, and, without any reason to be gleaned from the libretto, at the Convent of Monza. The unscrupulous but sentimental Abbess, the nameless knight, and the Cardinal each figure in the entire opera for the space of about five or ten minutes; and it is only too evident that they have been dragged in simply for the purpose of singing an air or filling the gaps in an ensemble. Again, the sudden conversion of the nameless knight is the more startling, as nothing in the libretto indicates either his former life

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ersion er life imself extraordinary stretch of imagination, however, is in the hospital scene in the last act. There is nothing to show how Lucia, after being set free by the nameless knight, comes to be at the hospital; nor are we told how Renzo, who was virtually disposed of in the second act, reappears in the eleventh hour-namely, at the end of the opera. The writer of the libretto should at least have taken the trouble to explain that Don Abbondio is a cowardly village priest who values the good graces of Don Rodrigo more highly than his priestly duties; that Manzoni ntroduced the reprobate Lord of Lecco as the Inntroduced the reproduce Lord of Deceto as the Incominato from considerations of delicacy towards the distinguished family whose name the Innominato bore; that Lucia had taken refuge in the Convent of Monza, whilst Renzo had left the country, ultimately returning to be united to Lucia; and that between the second, third, and fourth acts there is an interval of years. The verses, too, of the libretto are, with a few ex-

despatched in the most sensational manner. The most

ceptions, devoid of any poetical merit whatever, and the book, as a whole, is as weak and trumpery as that of any of Bellini's or Donizetti's operas. The writer has been altogether unequal to the task of adapting for purposes of lyrical drama so powerful and difficult a subject as Manzoni's "Promessi Sposi"; and it is to be hoped that the forthcoming English version will compensate in some degree for the shortcomings of the Italian libretto, for to produce a translation pure and simple would be to

invite failure.

It is satisfactory to turn from the defects of the libretto to the merits of the music. The score of "Promessi Sposi" reveals at once the composer of "Gioconda," of which it is the precursor. It is indeed evident that in writing the opera under notice, Ponchielli's essentially dramatic style was not yet formed, and hence there are noticeable the shortcomings of an early work viz. unexpenses and shortcomings of an early work, viz., unevenness and uncertainty of form. But not for a moment can we be in doubt that the composer is a man of talent endowed with the divine flame, and destined to contribute his share towards the reform of Italian opera, and to produce greater and more mature works, which, like "Gioconda," shall be an ornament to Italian art. Moreover it should be borne in mind that, while in " Promessi Sposi" Ponchielli had to deal with a worth-less libretto, in "Gioconda" he had one of great merit, furnished by no less distinguished a man than Boito, who has already done so much for lyrical drama. A good libretto nearly always constitutes a presumption in favour of the music, and in the case of "Promessi Sposi" the difficulty of the composer's task was therefore enhanced.

The overture is descriptive and dramatic in style, and is unquestionably one of the best numbers of the score. Among the most effective soli and concerted numbers may be mentioned, in the first act, Renzo's air (tenor), and the duet between Renzo and Lucia (soprano); and in the second act, Cristoforo's air (bass) and the finale ensemble. Further, in the third act, the solo of the Abbess of Monza (mezzo-soprano) and the entire convent scene, including the exquisite chorus for female voices, and Lucia's prayer in the castle of the Innominato. This third act is the climax, and, but for the absurdity of the dramatic situations, the most successful part of the opera. In the fourth act, Don Rodrigo's solo with chorus deserves notice, whereas the remainder-viz., the hospital scene—is not calculated to enlist much sympathy,

much less to excite enthusiasm.

subject of Manzoni's novel undoubtedly is per se, it is pastoral rather than dramatic, and Ponchielli's peculiar power lies clearly in the direction of the latter. Hence the opera as a whole is tame and, unless performed by first-rate artists, is liable to fall flat. This was the case at Bologna, where the artists of the Teatro Brunetti would have done more justice to Ponchielli's music had they possessed rather more voice and displayed rather less nervousness. As it was the opera was received with indifference by a crowded audience eager for a novelty: nay, the writer even heard it exclaimed: "Preserve us from such music, and give us the ineffable melodies of Bellini!'

It need hardly be said that the departure from Bellini and the striving after a more vigorous, dramatic, and manly style constitutes the very essence of Ponchielli's merit. But although Mr. Rosa will, no doubt, secure an efficient caste for the "Promessi Sposi," it is a matter for some regret, not to say surprise, that his choice did not rather fall on "Gioconda," as in all respects a superior work, and a specimen of Ponchielli's best style.

WE have received the yearly report—October, 1879, to October, 1880-of the Music School at the Royal Academy of Arts, Berlin. It contains little more than a dry record of the names of the several professors and of the pupils who frequent the institution. The musical department at the Royal Academy, Berlin, consists of three divisions-" Composition, "Instrumental and Vocal Practice," and "Church Music." The first division dates from March 31, Music." 1833; the second from October, 1869; the existence of the third dates from 1822; but in the complete reform which the Academy underwent in 1875 it was formally incorporated with the other divisions. principal professors in the first division are Professor Edward Grell, theory of music and vocal church music; Herr Wilhelm Taubert, instrumental, vocal and dramatic composition; Professor Friedrich Kiel, counterpoint and fugue; Professor Woldemar Bargiel, counterpoint and vocal composition. In the second division are Dr. Joseph Joachim, principal teacher of the violin, and director of the concerts and orchestral practice; Dr. Philipp Spitta, professor of the history of music, and also representative of the directors; Professor Ernst Rudorff, director of the pianoforte classes and principal teacher. This division possesses in all thirty-six professors, severally engaged in teaching theory, singing, concert-playing and score-playing, and for teaching the piano, bowed instruments, brass and wind instruments, and it included in its list, up to April last, Herr C. G. Berndal, court actor and professor of declamation and dramatic instruction. Herr Berndal has since retired. The director of the third division, which is destined amongst other things to train organists, cantors, and studies in this division embraces the organ, piano, violin, singing, harmony, counterpoint, and form, the structure of the organ, and the critical analysis of music. The nominal list of the pupils who have attended the institute during the year comprises 246 names. It is perhaps worthy of note that the pupils, whose birthplaces are given, came, as might be expected, mostly from different parts of Germany. Some came from Sweden, Norway, and Denmark, &c., and one from London, Herr Pearsall; two from Cheltenham, Fraulein Emily Shinner and Fraulein uch less to excite enthusiasm.

On a review of the whole, it is difficult to resist the King. In one of the programmes given of the private conclusion that Ponchielli might have employed his concerts of the institute Miss Shinner's name appears talent to better purpose. Powerful though the as leader of a string quartet. The second violin is

also a Fraulein. The teachers of both the young ladies are Joachim and Jacobsen. Mr. Pearsall is a Student of the violin, under Herr Jacobsen. Miss King studies under Herr Heinrich Barth, pianist to the Crown Prince and Princess of Prussia. There is no report of examinations at the Berlin Music School this year, neither is there any particular account given of the course of instruction, more than that it is divided into winter and summer terms, and that the pupils distribute themselves amongst the several classes according to the lists given of subjects of instruction under different professors. Part of the re-port is devoted to a record of the number of hours weekly occupied by each professor in teaching a particular subject or instrument. A short quotation therefrom will not be without interest and signifi-"Instrumental classes: violin, 411 hours; violoncello, 14; quartet, 10; pianoforte, 118; trumpet The rest of the instruments vary and trombone, 12." from 2 to 6 hours.

THE notice of a musical festival given at Newbury, Berkshire, on the 18th and 19th of October last, was forwarded to us too late for insertion in our November number, but the exceptional circumstances connected with the concerts claim at least a record in our columns. The paragraph is headed "An Orchestra of Ladies"; and although this is not strictly true, it appears that out of twenty-five performers, twenty were of the gentler sex-sixteen string and wind instruments, two harmoniums, and two at the piano-forte making up the ladies' contingent. Lest it should be imagined that the talents of this feminine orchestra were employed upon the rendering of a number of frivolous trifles, we may mention that the programme comprised Haydn's Symphony in C major (omitting the Finale), the Andante, Minuet and Trio from the same composer's Symphony in D major, and Boccherini's Minuet for Quintet of Strings, all of which it is said were excellently performed. The leader of the orchestra was Mr. T. S. Liddle, Mus. Bac., under whose tuition several of the ladies have been for some years; and the originator of the enterprise is the Rev. W. H. Bliss. Here then is undeniable proof that the musical acquirements of ladies are no longer confined to the pianoforte and singing: not only have stringed instruments been employed by them for solo playing, but they now combine for the performance of orchestral works, the study of which will undoubtedly have the effect of training them to a higher class of music than that to which they have been so long accustomed in the drawing-room. Twenty years ago the idea of an "Orchestra of Ladies" would have been received with derision; but we have now begun to acknowledge the absurdity of limiting the utterance of so beautiful a language as music to the male sex. Presuming, however, that they intend to challenge a public verdict upon their performance, it is a question whether, with a band of such powerful attraction, we can hope to secure perfectly independent critics.

EVIDENT signs are abroad that the performance of music is going to be "regulated," not only in the public streets, but in private houses, for at Weimar no person is permitted to perform on the pianoforte in a room with the windows open; and now we are informed that at Villeneuve the Mayor has issued a proclamation to the townspeople that in future "it is forbidden for any one, alone, or in the company of other persons, to play on any instrument of music between the hours of six p.m. and seven a.m." Music is graciously allowed in the daytime, but only on condition that there are 150 mètres at least between the player or players and inhabited houses, and after

the sanction of the Mayor has been obtained. the dismay of church-goers, the organist of the church has also been interdicted from performing on the organ during evening vespers, or whilst High Mass is being celebrated, and has likewise been for-bidden to play his own piano in his own house. We can scarcely imagine that at Weimar the legislative enactments will have any more serious effect than that of inconveniencing the lovers of music during the summer, when of course they will not be suffered to enjoy music and breathe fresh air at the same time; but at Villeneuve the matter assumes a more alarming aspect. The Mayor, we may presume dines at six o'clock, and afterwards will not have his rest disturbed, even by the sound of a pianoforte in a private residence. But what are those persons to do who look forward to this very time for their feast of music? Again, we may ask, during the hours when music is allowed, who is to measure whether there are 150 mètres between the place of performance and any inhabited house? It is true that by these tyrannous laws the Mayor may fancy that he can abolish music amongst the townspeople; but it is much more probable that the townspeople, smarting under such indignity, will succeed in abolishing the itsel

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WE have been told, on good authority, that music exercises a sensible influence on the circulation of the blood, not only in man but in the inferior animals; and Pythagoras asserts that it would have a most beneficial effect in the treatment of several diseases. For years these, and many other, testimonies to the curative power of the art have been reproduced, but only very recently have they been at all acted upon. In two or three lunatic asylums it has now been found efficacious, the patients in most cases being soothed and rendered more sensitive to kindly treatment by the periodical performance both of vocal and instrumental music. And we have before us, as we write, an appeal (in a letter to a morning contemporary) from the Kyrle Society, the commencement of which we quote with pleasure: "I am anxious," says the Hon. Sec., "to make it known through your columns, to all who are interested in hospitals and workhouses, that an attempt is now being made to provide music as a means of recreation for the inmates; and that the Kyrle Society is prepared to receive applications from the authorities of these institutions for small bodies of volunteers to go and sing in such wards as are suitable. The plan has been tried in the Leeds Infirmary, and has given great delight to the patients there. Lady Brabazon has placed f 100 with the Kyrle Society as a special donation to defray the expenses of such performances, and it invites the cooperation of volunteer singers to carry out the plan." Sincerely indeed do we hope that very many vocalists may be found to assist in this good work. Reading to invalids is universally recognised as a powerful aid towards recovery; but words are definite, and often call up feelings which had better remain dormant. Music, says Goethe, is "wholly form and power, and it raises and ennobles whatever it expresses." Let us then open the doors of our hospitals and work-houses, and freely admit this consoling angel to the bedsides of the patients.

THE approach of Christmas is, as usual, heralded by appropriate pictorial designs which surround us in our daily walks, and remind us in pleasant fashion of those annual family gatherings to which we all look forward as a partial compensation for the many separations forced upon us by the stern realities of the world. During this domestic festival there can be little question that music has gradually insinuated

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itself more and more into our circle, and the warm welcome it receives from young and old may be accepted as a convincing proof that it will in time grow so deeply into our affections that, even in our merry Christmas parties, we shall feel that its influence is indispensable for true enjoyment. Not to dwell upon the many published collections of Christmas Carols and refined songs for children suitable for the occasion, we have now several Nursery Cantatas, which may be sung and acted with pleasure to performers and listeners by the juvenile members of a family. Last year we recollect, at a Twelfth-night party, the crackers, which usually conceal absurd nonsense-verses incapable of raising a smile either with children or grown people, contained musical compositions, legibly and elegantly printed, which were eagerly seized and taken home by the guests. This season we record with pleasure that another novelty has appeared. Messrs. Marcus Ward and Co. have published "a set of six folding tryptich Christmas cards, illuminated in the highest style of chromolithography, with original songs, composed expressly for this purpose." Here again music asserts itself with every chance of a cordial recognition, for although the highly artistic designs upon the Christmas Cards which have been issued in recent years have materially elevated the tone of these pictorial souvenirs, there can be little doubt that the gift will be much enhanced if, by their union with music, we can please both the eye and the ear.

In a letter to the Times Mr. Sims Reeves has expressed a strong desire to take up the work of teaching on his retirement as a singer in 1882. He offers to devote a large amount of time per week to this self-imposed duty, of course solely in the interest of the art he has so long and successfully professed, and intimates that his services might be utilised in connection with the proposed Royal College of Music. Not only that prospective institution, but all amateurs of music, should feel much obliged to Mr. Sims Reeves for desiring to improve in so worthy a manner his coming leisure. Singers and players who, like him, have reached eminence cannot take a better course than to strive to perpetuate their method, and live over again in their pupils. When, therefore, a Sainton-Dolby founds a vocal academy, and a Reeves feels impelled to assume a teacher's functions, we recognise that which is in perfect accord with the true fitness of things. It must, of course, be assumed that Mr. Sims Reeves has not, in this case, acted upon impulse, but carefully counted the cost. An artist who has lived all his life in the atmosphere of public applause needs a strong sense of duty to endure the often unacknowledged and unrewarded drudgery of giving lessons; besides which, Mr. Reeves may find on trial that he does not possess the requisite patience or the faculty of imparting to others the knowledge and skill possessed by himself. But our distinguished tenor has, doubtless, given to the matter his best consideration, and made a deliberate resolve. That being so, we have only to add that his accession to the ranks of vocal instructors will prove an event of much importance and value, even though he may, for lack of material, fail to produce a second edition of himself.

#### HER MAJESTY'S THEATRE.

The genuine success of Signor Aldighieri, who made his début as the Yester, in Verdi's "Rigoletto," has been one of the most important events since our last notice of this establishment. He has not only a fine baritone voice, which has been highly cultivated, but is an excellent actor, free from exaggeration, and thoroughly versed in the art of realising every shade of dramatic feeling. As a singer, his task, and with much good vocal writing, and occasional

only defect is a tendency to resort to the tremolo, a practice which too often mars the efforts of many aspiring vocalists. Signor Aldighieri more than confirmed the favourable im pression made on his first appearance, by his performance of the elder Germont in "La Traviata," all his music having been delivered with that quiet dignity of style appropriate to the character, and his aria, "Di Provenza il mar," being so finely sung as to elicit an enthusiastic encore. As Figaro, in Rossini's "Il Barbiere," both his singing and acting were also worthy of high commendation; although the part scarcely appeared to suit him so well as those already mentioned. Mdlle. Widmar, who was to have made her first appearance on the opening night, has fairly established herself as a good, if not a great, singer. Her début as Marguerite, in "Faust," created a highly favourable impression, and she was warmly received throughout. Her voice is a pure soprano, by no means powerful, but of charming quality, and she sings with refinement and intelligence. As Rosina, in "Il Barbiere," she also proved herself thoroughly worthy of the position to which she aspires; and will, no doubt, be cordially welcomed in future seasons, when experience shall have still further ripened her powers. Another successful first appearance has been that of Madame Giovannoni-Zacchi as Valentina, in "Les Huguenots." Without exciting the audience to a pitch of enthusiasm, she fairly satisfied her hearers; and although it may be said that her acting is more impressive than her singinga fact, perhaps, even more apparent in her subsequent performance of "Lucrezia Borgia"—there can be little doubt that she will form a very important element in the company at present established, which certainly does not include many tragic vocalists. Madame Amadi, another new comer, as Maffio Orsini, in "Lucrezia Borgia," made us long for our old favourite, Madame Trebelli; but she sang the "Brindisi" well enough to produce an encore. Of the début of Signor Manfrini as Fernando, in "La Favorita," we need only speak as faithful chroniclers of operatic events; for the real motive power which prompts the lessee to action in an experimental season like the present,

we make no attempt to fathom. On the 25th ult. Tito Mattei's opera, "Maria di Gand," which has been several times postponed, was produced, under the direction of the composer, who presided in the orchestra. The libretto is founded on incidents in the history of the struggles of the Netherlands against Spain, under Philip II. Mary of Ghent, wife of Count George, of Ghent, a Flemish nobleman, loyal to the Spanish king, where the conference of the country of the struggles. cherishes an affection for a former lover, Count Orley, who is her husband's valued friend, and who comes to Brussels in disguise, hoping to induce George to join in a conspiracy against the Spaniards. Orley convenes a meeting of conspirators in his ruined castle, near Lächen. him that the Spanish Captain, Marco, is on his track. The latter arrives with his soldiers, and Orley, accompanied by Mary and her lady of honour, Anna, escape. The Duke of Alva makes his entry into Brussels, and proclaims of Aiva makes his entry into Brussels, and proclaims the revival of an obsolete edict condemning heretics to death. Count George expresses his indignation and is about to be deprived of his sword, when Orley rushes to defend him, and destroys the placarded edict. George wishes to rescue his friend, but is told by Marco that all Orley's accomplices except one—a lady who came from George's house and did not return till daybreak—are in wishes. prison. George's suspicions are aroused, but Anna comes forward and declares it was she who had been Orley's to have the control of the prisoner; Orley is led away to his doom, and George's suspicions are quieted. In the last act, Mary, learning that Anna is about to be executed, writes to the Duke, avowing herself the real criminal, and demanding Anna's release. This letter she entrusts to a messenger who is brought a prisoner to George. He finds the letter, reads it, and resolves on putting his wife to death, but at the last moment takes the poisoned goblet from her and drinks the contents. When dying, he pardons Mary, who falls prostrate in despair. Here is a story as full of sensational incidents as could be desired by the most ardent admirers of the "Lucrezia Borgia" style of opera; but the composer brings an infinitesimal amount of original thought to his

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instances of real dramatic power in the work, the result is consequently disappointing. The truth is that operatic audiences are gradually being educated to the feeling that the music and words of a lyrical drama should grow to-gether; and it is difficult indeed therefore to bring back the time when, irrespective of the libretto, the vocalists were displayed with all their best characteristics; and scenas, duets and trios, with an occasional chorus thrown in as a contrast, constituted a model opera. "Maria di Gand" twenty years ago might have found favour; but when the excitement of a first night has passed away—in spite of the thunders of applause with which it was greeted; in spite of the calls for all the vocalists and the composer at the end of each act—it will fade from recol-lection, and leave not a vestige behind. Let us, however, do full justice to its merits. The first and second acts are comparatively weak—a Romance sung behind the scenes by the heroine, and an impassioned solo by Count George in the first act, and a Romance for Orley, and duet for Orley and Mary in the second, being the only numbers calling for especial praise-but in the third act we have some really good writing, the scene in which the dreaded edict is displayed creating a marked effect. A noisy March, in which a military band on the stage is combined with the orchestra, elicited such an enthusiastic encore that the Duke, with all the Spanish grandees, troops, and band quietly walked out, and came in again precisely as they had at first entered, satisfying, we presume, the clamourers for such an absurdity, but utterly shocking whatever artistic feelings may have been created by the scene with the more thinking portion of the audience. duet, too, in this act, between George and Orley, must be cited as one of the best pieces in the opera, and the applause with which it was greeted was, at least in this case, well deserved. The heroine has but little music of case, well deserved. The heroine has but inthe index of importance to sing, but Madame Zacchi may be commended for her vocalisation and also for her acting, especially in the final scene with her husband. Signor Aldighieri achieved a perfect triumph in the part of Count George, and Signor Runcio was thoroughly efficient in the character of Orley. In subordinate parts Signori Bonetti, Pro, and Ordinas rendered valuable aid; but the music allotted to Anna was somewhat feebly delivered by Mdlle. The opera was magnificently placed upon the stage, and as perfectly sung as if it had already had a run of many nights. The band was exceptionally good throughout; and the composer conducted his work with much decision and intelligence.

#### ALBERT HALL CHORAL SOCIETY.

The tenth season of this Society began on the evening of Thursday, the 11th ult., with a fine performance of Handel's warlike oratorio "Judas Maccabæus." The choice of work showed sound judgment, for few sacred dramas hold so firmly the interest of the British public as that which illustrates in lofty strains the career of the Jewish hero. The reason for this partiality may be found to some extent in the character of the theme, since we all sympathise instinctively with the struggles of a nation for "liberty, Heaven's choicest treasure." But apart from the merits of the subject, there is sufficient vitality in the music to secure for "Judas Maccabæus" an unfading popularity. The oratorio was given with additional accompaniments for a military band. Widely different opinions have been, and in all likelihood will continue to be, expressed concerning this innovation. That the added parts are highly effective in the Albert Hall there can be hardly a doubt, for the extra accompaniments have been so judiciously used, and the occasions so happily chosen, as to heighten the effect of the Oratorio by the somewhat perilous means of brass instruments.

The entire performance on the 11th ult. reached a praiseworthy standard of excellence. The chorus, perhaps, carried off the palm. Often as this body of voices has been spoken of in terms of praise, it rarely so thoroughly deserved eulogy as on this occasion. The parts were admirably balanced, and the leads in the many fugal choruses were taken up with great spirit and precision, particularly those for the tenors and basses. The subject led off by the latter to the words, "And grant a leader,

bold and brave," was one of the striking points of the performance; and the two choruses, "Disdainful of danger" and "Sing unto God," were also fine specimens of choral singing. The soloists were on the whole successful. Miss Anna Williams, by reason of her fine voice and broad phrasing, did good service in the soprano part, and Mr. Edward Lloyd was everything that could be desired. His reading was not only musicianly, but full of fire and energy, and certainly the character of the Jewish hero received at his hand all requisite dignity. "Sound an alarm," declaimed by Mr. Lloyd with beauty and power of voice, was loudly encored. Signor Foli is often heard at his best in this oratorio. The music suits him, and warming to his work from the outset, he sang the florid air "The Lord worketh wonders" so as to receive considerable applause. The other parts were efficiently filled by Mdlles. Marian Williams and Mary Cummings, and Mr. T. Hanson. The band was thoroughly efficient, and guided by the careful and experienced bâton of Mr. Barnby, performed its duties most satisfactorily. Dr. Stainer presided at the organ, and, amongst other good things, played the accompaniments to the recitatives with taste and skill. "Elijah," with Madame Albani, is announced for the 2nd inst.

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#### CRYSTAL PALACE.

THREE novelties were produced at the fourth Saturday Concert of the present series, on October 30. These were Mr. Thomas Wingham's overture, entitled "Mors Janua vitæ," written for and first performed at the Leeds Festival of last month; a Pianoforte Concerto in A minor, composed and played by Herr J. H. Bonawitz; and two orchestral movements from M. Massenet's sacred legend, "La Vierge." Mr. Wingham is too sound a musician to write rubbish, and his new overture possesses many points of interest both in its themes and treatment. That it was not more warmly received than was the case is due, we think, to the monotony of the instrumentation. scored for a full orchestra, there is remarkably little variety in the colouring, which is mostly sombre, and much wanting in contrast. Mr. Wingham might, we believe, rescore the overture with great advantage. Neither as composer nor player did Herr Bonawitz obtain any great success. His concerto is very uninteresting, while his playing can only be described as second-rate. The two short movements by M. Massenet are entitled "Dernier Sommeil de la Vierge" and "Danse Galiléenne." The former is a pleasing little Andante for muted strings, of a not altogether unfamiliar pattern; the latter is certainly original, but more eccentric and grotesque than pleasing. Mdlle. Louisa Pyk appeared at this concert for the second time, with at least as much success as on the first occasion. Schumann's overture to the "Bride of Messina" was the opening piece, and a splendid performance of Beethoven's C minor symphony concluded the concert.

Berlioz s "Harold" symphony, which grows in favour

Berlioz's "Harold" symphony, which grows in favour with the public the oftener it is heard, opened the Concert of the 6th ult. If the great French genius does not as yet occupy a place among musicians by the side of such composers as Schubert and Schumann, it is pleasant to know that at least he is no longer regarded, as was formerly the case, in the light of an eccentric charlatan. The simple truth is that Berlioz, like most great and original composers, was in advance of his age. With the exception of a few pieces—such, for instance, as his overture to the "Carnaval Romain," or the Rakoczy March and the Dance of Sylphs in the "Damnation of Faust"—his music is not of a character to be readily appreciated on a first hearing. The unusual turns of the melody, the strangeness of some of the harmonies, and the complexity of the rhythms all require familiarity before they can be properly enjoyed. But each fresh hearing reveals new beauties; and we believe that the time will come ere long when the works of Berlioz will be among the most popular in our concert répertoire. The performance of the "Harold" now under notice was in all respects worthy of the work. The viola solo was admirably played by Herr Straus, and the orchestra, under Mr. Manns's careful direction, left nothing to desire. An interesting novelty at this concert was Mozart's Serenade in G for stringed orchestra, the original title of which is "Eine kleine Nachtmusik."

Though published among the string quartets it is evident, both from the style and from the description in Mozart's autograph catalogue as "for two violins, viola and Bassi," that it was not intended for solo instruments. Though not one of the composer's greatest works, it is full of his own peculiar grace and charm; and, being played to perfection, was most warmly received by the audience. Saint-Saëns's clever but somewhat eccentric overture to his first opera, "La Princesse Jaune," was the remaining orchestral number of the programme. The vocalist was Madame Koch-Bossenberger, from the Royal Opera at Hanover, a lady with a voice of remarkable compass, but not particularly sympathetic quality.

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The novelty at the Concert on the 13th was Hermann Goetz's posthumous Pianoforte Concerto in B flat, which Mr. Charles Hallé brought forward for the first time in London. We are inclined to consider this concerto one of the best of the lamented composer's works. A spirit of poetry and of tender romance breathes over the whole; there is a ceaseless flow of original melody and a freshness of idea which is far from common in so-called "new works." The more that is heard of Goetz's music, the deeper must be the regret of all musicians at his premature death. The solo part of the concerto, which is of considerable difficulty, was played by Mr. Hallé with his usual finish. The talented pianist subsequently gave a Nocturne and Valse by Chopin. A Largo for strings, from one of Haydn's quartets, was played by all the strings of the orchestra—a fashion of which we have before expressed our disapproval, though it may be allowed that such a course is less objectionable in a piece written for strings alone than in such a work as Beethoven's Septet, in which the whole balance of tone designed by the composer is destroyed. The orchestral pieces at this concert were the overture to "Oberon" and Beethoven's Symphony in B flat. Miss Annie Marriott sang the great scena from "Fidelio," but was more successful in Gounod's song, "Oh, that we two were maying."

Although there was no important novelty in the Concert of the 20th, the programme was well diversified. It commenced with Haydn's Symphony in B flat, No. 4 of the Salomon set (Breitkopf and Härtel, No. 8). This work, less remarkable than some of its companions for abounding humour and vivacity, is second to none in sustained interest and skilful thematic treatment. It seems to have created a great impression on the Hanover Square audiences in 1791-2, for Haydn states in his diary, that on each occasion it was played the first and last movements were encored. In our own day such marks of favour are were encored. In our own day such marks of lavour are considered unnecessary, and even injurious to a symphonic work. An orchestral trifle, "Auf der Wacht" (The Sentinel), by Ferdinand Hiller, was, however, asked for a second time, and duly repeated. It is a picturesque little piece, based principally on a mournful subject, while a kind of ground-bass suggests the monotonous tread of the soldier in the dead of the night. The other unfamiliar items were two movements from Berlioz's "La Prise de Troi," a Wrestler's Dance, and a Marche Triomphale, neither of which displays the genius of the French composer in a which displays the genius of the French composer in a very striking or favourable light. A selection from Beet-hoven's music to "Egmont" was given, including the two songs "Die Trommel gerühret," and "Trendvoll und leidvoll," and two of the entractes. It is a misfortune that this music is never heard in connection with the dramatic masterpiece it was intended to illustrate. Madame Prickenhaus gave an unassuming reading of Mendelssohn's Frickenhaus gave an unassuming reading of Mendelssohn's Serenade and Allegro giojoso, Op. 43, this being her first appearance at the Crystal Palace. The vocal music was the least successful portion of this concert. Madame Sophie Lowe was obviously suffering from hoarseness, and Madame Isabel Fassett, a débutante from the United States, did not succeed in eliciting the favourable opinion of her audience.

### MONDAY POPULAR CONCERTS.

On the 8th of last month the twenty-third season of Popular Concerts was inaugurated at St. James's Hall, on which occasion a numerous audience had assembled to testify to the unabated appreciation on the part of musical amateurs of the sterling performances which this excellent institution has now for so many years provided. The pro-

gramme was one of considerable interest, including a very fine rendering of Mozart's Serenade in E flat for two oboes, two clarionets, two horns, and two bassoons; a combination of instruments which, though but rarely met with in modern concert-rooms, has lost none of its charms, especially when it is to a Mozart's masterly treatment of them that we are listening. The serenade in question, which is full of grace and melodiousness, was played for the first time here, the executants being Messrs. Dubrucq, Horton, Lazarus, Egerton, Mann, Standen, Wotton, and Haveron. Mdlle. Janotha, who was the pianist, gave a fine interpretation of Mendelssohn's Variations in E flat, and in response to an encore (to which the lady is invariably amiable enough to give effect) she added the same composer's Capriccio in E minor. The Concert concluded with Beethoven's Trio in B flat, finely played by Mdlle. Janotha, MM. Lazarus and Piatti. The last-named excellent artist also contributed to the enjoyment of the evening by his masterly execution of Locatelli's Sonata in D for violoncello as arranged by the interpreter. The vocalist of the evening, Madame Koch-Bossenberger, who possesses a brilliant and well-trained soprano voice, was extremely well received in her delivery of Mozart's air "Ach ich liebte," from the "Entfuhrung," and of the same master's song "The Violet," and Rubinstein's "Es blinkt der Thau."

The second Concert of the season (15th ult.) opened with Mendelssohn's String Quartet in F minor, a posthumous work, written by the composer while under the absorbing influence of grief at the loss of his favourite sister, and partaking almost throughout of a gloomy spirit, unlike his other similar compositions. It was the last important work which he completed—full of beauty, yet full also of sadness and even despair. This was the third performance of the Quartet at these Concerts, and that it was done full justice to may be inferred from the names of the executants, who were—MM. Straus, Ries, Zerbini, and Piatti. Mdlle. Janotha was again the pianist, and gave as her solo performance a spirited and poetic rendering of Chopin's Polonaise in F sharp minor, which she had introduced for the first time at these Concerts during the previous season. The polonaise in question is evidently one of her favourite compositions by the Polish tone-poet, and she has consequently made its interpretation entirely her own. Another instrumental solo was contributed by Signor Piatti, who, for the third time at these Concerts, played Valentini's Sonata in E major, written for violoncello or violin, ad libitum, and to which Signor Piatti has added a skilful pianoforte accompaniment, built upon the figured bass indicated by the composer. The vocalist on this occasion was Miss Annie Marriott, who was applauded in her rendering of an aria from Handel's opera "Alessandro," and of two well known Lieder by Schumann and Schubert respectively. Mozart's Pianoforte Trio in E major concluded a very successful evening.

Handel's opera "Alessandro," and of two well known Lieur by Schumann and Schubert respectively. Mozart's Pianoforte Trio in E major concluded a very successful evening. A young pianist, Mr. Eugene D'Albert, a pupil of the National Training School at South Kensington, made his first appearance at the Popular Concerts on the third Monday of last month (22nd ult.), creating a very favourable impression as to his talents as a musician and the soundness of his artistic training. The work chosen by the young artist for his solo performance was well calculated to serve as a test for both the qualities named, having been Schumann's "Etudes symphoniques," in the rendering of which Mr. D'Albert displayed much taste and technical skill, being much and deservedly applauded in consequence. Equally successful was the young artist's interpretation of the pianoforte part of Beethoven's Sonata in A major, for pianoforte and violoncello, played in conjunction with Signor Piatti, and there can be no doubt that Mr. D'Albert is entering upon a career of great promise. The Concert opened with a capital rendering of Mozart's Serenade in C minor for a combination of eight wind instruments, the executive artists being MM. Dubrucq, Horton, Lazarus, Egerton, Mann, Standen, Wotton, and Haveron. Madame Leonora Braham, who was the vocalist, displayed her fine soprano voice to great advantage, in her delivery of Sullivan's song, "Orpheus with his lute," and Mendelssohn's "Frühlingslied," both of which were much applauded.

Mr. Zerbini, on each occasion, discharged with his usual ability the office of accompanist.

#### BERLIOZ'S "FAUST."

It is no secret that the performance of this work last season, under Mr. Charles Halle's direction, with the help of his Manchester band and chorus, resulted in a heavy loss to those who were responsible for the enterprise. But, on the other hand, so much attention was called to the "dramatic legend," and so much admiration excited by the novelty and beauty of its music, that a repetition of the performance presented itself rather in the light of prudence than of rashness. "La Damnation de Faust" was bound to succeed sooner or later, and a natural result was bound to succeed sooner or later, and a natural result of perceiving this took shape in arrangements for two additional representations at the present time. The first of the two was given in St. James's Hall, on Saturday, November 20, attracting a large, much interested, and well-pleased audience. The conditions of performance varied from those in force last season. There was not the same band, nor did Mr. Hallé on this occasion bring up to London his admirable I anceshire chorus. his admirable Lancashire chorus. No one, we venture to say, expected that he would do so; for, even if the Manchester ladies and gentlemen were disposed to travel so far from their homes, expense would be a serious obstacle in the way. A measure of this sort may be managed once or twice, but in the very nature of things can only be regarded as exceptional. We will not say that the London chorus equalled that from the North, but it did well all the same, and by spirited and correct singing contributed no little towards securing an artistic success. Another change was the substitution of Mr. Pyatt for Mr. King as Brander, and of Mr. Santley for Herr Henschel as Mephistopheles. This, however, only involved a transfer from one capable pair of artists to another, and certainly had no injurious influence upon the result. For the rest, Miss Mary Davies appeared again as *Margaret*, and Mr. Lloyd as *Faust*, while Mr. Charles Hallé wielded the bâton used so efficiently on the previous occasion.

After the remarks made upon "La Damnation de Faust" last season, there is little to be said now, save that its representation of Berlioz at his best is more than ever clear. We should not like to foretell popularity for some of this master's works, but with regard to the dramatic legend, a prophet may speak as confidently as the American humourist's vaticinator who always waits till he knows. Within the limits imposed by excessive difficulty and con-sequent rare performance, "Faust" will certainly become a favourite amongst us. We all know the story, and if the music belongs to the ultra-romantic school, it is recommended by so much melody, descriptive power, and bril-liant colouring, that even those who most dislike the ultraromantic are constrained to admire and applaud. What effect this may have upon other works from the same pen, time will show. It was said of the late Dr. Harris that his "Mammon" sold the "Great Teacher," the popularity of the second book being reflected upon the first, which, alone, could find no buyers. To some extent this may happen in the case of Berlioz. If so, musicians need not fear for their art. With all his extravagance, the French master was sound, and his music lays claim to classic rank, even though it be placed in a category of its own.

We have already characterised the performance as gene-

We have already characterised the performance as generally good. To this result the orchestra, as may be supposed, contributed very largely; playing the instrumental numbers with brilliancy and precision, and accompanying the voices with rare taste and skill. Nothing better than the execution of the Danse des Sylphes and the orchestral part in the Chorus of Elves and Gnomes has been heard in London concert-rooms for a long time. The chorus began indifferently, but soon warmed to its work and left little to desire; while of the soprano and tenor soloists it may be said that the high standard of their efforts at the first performance was again attained. Miss Davies sang Margaret's "Lament," in particular, with perfect expression, and Mr. Lloyd never gave a chance to serious criticism from first to last. Mr. Santley's best effort was made in the Serenade, for which he obtained an unanimous encore, and Brander's song met with justice at the hands of Mr. Pyatt.

"La Damnation de Faust" is announced for repetition on Saturday, the 11th inst.

#### SATURDAY ORCHESTRAL CONCERTS.

MR. F. H. Cowen has set himself the heavy task of solving at one and the same time two difficult problems. One is, Can Saturday-night Concerts be made popular? the other, Can Orchestral Concerts be established on a remunerative basis? Time after time, adventurous men have essayed to answer these questions with an affirmative, but in the end they have contributed, perforce, to a long list of negatives. Mr. Cowen may be more fortunate with the Saturday Orchestral Concerts he is giving at short intervals in St. James's Hall. The conditions are to some extent in his favour. He does not burden himself with a huge orchestra, as did Madame Viard-Louis; he has a reputation for good musicianship; and he shows a thoroughly liberal as well as judicious spirit in his choice of works, and in his management generally. All things considered, we believe Mr. Cowen's chance to be a good one, and in any case the issue is certain to attract sympathetic regard.

The first Concert, which took place on the 13th ult., gave much satisfaction. A band of sixty capital performers, "led" by Mr. Val Nicholson, two eminent vocalists, and a programme containing a mass of good music, could hardly fail of success, so that the impression made at the outset was all in favour of the enterprise. The performance began with Cherubini's Overture to "Anacreon" and ended with Mendelssohn's to "Ruy Blas"—two very different works, but each representative of the high classical standard the young Conductor has determined to adopt. Between these extremes came Beethoven's Symphony in F (No. 8) and a few works recommended by their novelty; among them an overture, "Corinne," by Mr. Julian Edwards, and a "Romantic Concerto" for violin, by M. Benjamin Godard, played by M. Musin. The overture was, it appears, forwarded to Mr. Cowen by its author, a young man of twenty-two, in response to a general request for new works. It gives positive indications of ideas and taste, but shows a lack of culture and experience, which, we trust, time will supply. Mr. Edwards, at all events, should feel encouraged to persevere in his labours so that the most may be made of natural gifts. M. Godard's concerto contains a very pretty canzonetta, and some piquant and attractive melodies. But it is not a concerto in the ordinary meaning of the term, since the orchestra is limited throughout to mere accompaniment, which might almost as well be supplied by a pianoforte. M. Musin played so as to win much applause. Mr. Oscar Beringer was the solo pianist, and introduced his Concert Piece for piano and orchestra, some time ago performed at the Crystal Palace, besides joining Mr. Cowen in four of Brahms's new Hungarian Dances for piano â quatre mains. The vocalists were Mrs. Osgood and Mr. Santley, each of whom sang favourite songs; and Mr. Cowen conducted the entire Concert wich care and skill. The second Concert took place on Saturday last.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE first Concert for the present season of this flourishing Association took place at the Shoreditch Town Hall, on the 23rd ult., under the able direction of Mr. Ebenezer Prout. The first part consisted of Mendelssohn's "Hymn of Praise," the principal vocalists being Miss Anna Williams, Madame Clara West, and Mr. Henry Guy. The refined playing of the orchestra in the several movements of this work was the theme of general admiration, and the solo vocalists—especially Miss Anna Williams—were thoroughly satisfactory. The choir sang extremely well, the fine Choral being a marked feature in the generally excellent rendering of the work. In the second part, Schumann's "Hymn to Night" (given for the first time in this country), although scarcely revealing all its beauties on a single hearing, is so full of true poetical feling that it was listened to throughout most attentively by an audience as thoroughly appreciative as could be desired, and warmly applauded at the conclusion. The Chorus, "Ode to the North-East Wind," by Alice Mary Smith, was the next important item in the selection, and achieved a decided success. This work has already been noticed in our reviewing columns, and a hearing of it fully

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confirms all that has been there said in its favour. The chain of choruses—so well contrasted, so truly dramatic, and so perfectly in sympathy with the varied feeling in the text—produced quite an enthusiasm with the audience, and, aided by the excellent singing of the choir, the work appeared to create a deep impression. The instrumentation is in parts somewhat heavy—and, indeed, we are not quite certain whether some of the choruses are not more effective merely with the pianoforte—but several good points are obtained by the wind instruments, and the final chorus is materially strengthened by the orchestration. The second part also included Benedict's "Hunting Song," which, considering that the choir is but little trained for the delicate rendering of unaccompanied part-music, was fairly sung; but we cannot help thinking that a choir almost exclusively occupied in the performance of works with an orchestra, is placed at a disadvantage when left without such aid. So excellent a body of vocalists as Mr. Prout has under his command should always be heard at their best, and that this was not the case in Benedict's song, even their most sincere friends, we think, could scarcely deny. Sterndale Bennett's overture, "The Naiads," commenced the second part. Mr. Guy sang, with good effect, the scena "Through the forest" (from "Der Freischütz), and a spirited performance of Auber's overture "Le Philtre" concluded a really excellent concert. Mr. Prout conducted with his accustomed intelligence and precision.

#### CHOIR BENEVOLENT FUND..

THE painful feeling raised by the suicide of the lay clerk, Henry Minns, in Norwich Cathedral, caused an alteration in the arrangements for the Festival in aid of this Fund, although not its postponement, as stated in the daily papers. The Dean and Chapter did not consider it advisable that the Service should be held in the Cathedral, and a Concert of sacred music was therefore given in St. Andrew's Hall on the 24th ult., some additional choral pieces and solos being sung. Our space does not admit of our detailing the entire programme, but it is sufficient to say that the finest effects were perhaps gained by the rendering of Mendelssohn's Motett, "Judge me, O God," Handel's "Hallelujah" chorus, and Wesley's Anthem, "The Wilderness," the solo parts in the latter being rendered most efficiently by Master Ling (Chapels Royal), Mr. Darby (Eton), Mr. Hunt (Windsor), and Mr. T. Kempton (St. Paul's). The beautiful singing of the duet "I waited for the Lord," by Masters Percy dral, and a Concert of sacred music was therefore given and Mr. T. Kempton (St. Paul's). The beautiful singing of the duet, "I waited for the Lord," by Masters Percy Ould and N. Bowes (Westminster Abbey) deserves special mention, as does also Miss Leonora Braham's excellent rendering of the sacred air, "Jerusalem," from Gounod's "Gallia." At the conclusion of both these pieces the At the conclusion of both these pieces the applause (which on account of the sacred character of the programme was withheld) could with difficulty be restrained. Miss Braham also contributed an air from a setting of the 23rd Psalm, by her late husband Mr. F. E. L. Barnes. A brief explanation of the necessitated change was given by the Secretary at the commencement of the Concert, and during a short interval the Mayor, who, with the Deputy Mayor, Sheriff, and Corporation attended the Concert officially, ascended the platform, accom-panied by the Precentor, and in a few well-chosen words appealed to the audience (who had been admitted free of charge) to contribute liberally. A collection was made previous to the singing of the last chorus, resulting, with the donations previously received, in a sum of over £120. In the afternoon Organ Recitals were given on the fine new organ in St. Andrew's Hall, by Drs. Gladstone and Keeton (who had alternately presided, with much efficiency, at the organ in the morning Concert), both these gentlemen fully maintaining the reputation they have acquired as Organists of the Cathedrals of Norwich and Peterborough. In the evening a Concert of Glees, Madrigals, &c., was given, special effects being made by the Choir in Pearsall's "Who shall win my lady fair," Wilbye's "Flora gave me fairest flowers," and particularly in Dr. Gladstone's spirited chorus, "A wet sheet and a flowing sea," which, conducted by the composer, who had specially arranged the orchestral accompaniment for harmonium and pianoforte, was enthusiastically encored. Similar honours were paid to Mackenzie's "Franklyn's dogge," sung with

admirable humour by Messrs. Darby, Stilliard, Dalzell, Hunt, Kempton, and Bevan, and Campana's "O'er the starlit waters," in which the choristers of the Chapels Royal and Westminster Abbey again distinguished themselves. The solos contributed by Miss Leonora Braham, Miss Marian McKenzie (a special favourite at Norwich), Mr. Edward Dalzell, Mr. Raynham, Mr. Kempton, and Mr. Brockbank (who with graceful tact selected Dr. Gladstone's setting of "O mistress mine") were received with the utmost favour by the audience, and between the parts Mr. Charles Fry recited Macaulay's "Horatius." Members of the choirs of the Chapels Royal, Westminster Abbey, St. Paul's, Ely, Peterborough, and Norwich Cathedrals, Eton College, and St. George's Chapel Royal, Windsor, took part in the Festival. The choral pieces were, with the exception of Dr. Gladstone's chorus, conducted with much skill by Mr. J. A. Birch. A public luncheon was given after the morning Concert, at which the Mayor presided. The Festival, notwithstanding the unfavourably attendant circumstance, may be considered to have been very successful, to which result the energetic efforts of Mr. J. H. Brockbank, of Norwich Cathedral, who has co-operated with the Secretary in carrying out the arrangements, have mainly contributed.

On the 18th ult., Dr. Francis Hueffer delivered a lecture on "Musical Criticism" at Trinity College, London. Dr. Hueffer commenced his lecture by intimating that he regarded all his hearers, and with them he classed the much larger audience outside, the general public, as musical critics. Though they might not be good ones, still there were a great many functions which they could perform a good deal better than any writer in a newspaper; and if they would say what they thought of a singer or speaker instead of accepting what might have been said of them on the Continent, a great many things would be impossible which now might be witnessed every day; for singers, however anxious they might be to be well spoken of in the newspapers, were still more anxious to be ap-plauded by their hearers. They should remember that every time they applauded incompetence they insulted true merit by putting it upon the same level; and foreign singers, when they praised the kindness of English audiences, very often, he feared, laughed at their ignorance. After speaking of the absurdity of encores, the lecturer said the Press had thundered against recalls and encores for many years, but singers continued to rise from the dead and to sally forth from prison-walls, and the remedy lay with the public alone. Proceeding then to speak of the professional critic, he remarked that he held two important offices, those of interpreter and censor. In the former capacity he was the connecting link between the artist and the public, between the inspiration of the one and the receptivity of the other. It might be said that those who did not take in the significance of a musical composition would be none the wiser for a description of its æsthetic merits. True, there were rhapsodists who recited Homeric poems perhaps before Homer was born or thought of, and the popular improvisatores of the present day did not need interpreters, and in such cases the critic would be voted a nuisance. But with art it was different. It was in a sense the growth of centuries, and in its growth the different stages might be detected, just as the age of a tree was known by the different growths of bark. Haydn and Mozart were as fully identified with the middle and end of the last century as the reign of Queen Anne was with Swift and Pope, and they could no more give expression to the music of our days than Goldsmith could have written "In Memoriam." He then quoted Robert Schumann as having been in his more mature years one of the best critics of his own art, and gave several extracts from his literary works, showing that while he readily accorded praise where praise was due, he dealt gently yet firmly with those whom he deemed to be failures. It was unnecessary, perhaps, to deprecate harsh criticism, because a critic must be a gentleman; but, nevertheless, it must be remembered that, however tenderly they might be inclined to treat fair débutantes, there was a still fairer lady, the goddess of music, to whom their first duty was due. In conclusion, the lecturer remarked that the further improvement of the musical criticism of the Press rested with the public. If

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they would look upon art as a serious matter, study it earnestly, and insist that those who spoke to them should speak conscientiously and competently, the English musical ress would be what its political Press already was, the best in the world.

Upon the lamented death of Mr. Henry Smart, many of his friends and admirers suggested that his eminent services to music should be commemorated in some suitable manner. It has now been proposed that, if a sufficient sum can be raised, arrangements should be made for the establishment of a scholarship in Mr. Smart's name, at one of the Universities, or at either of the principal musical institutions in this country, and in the meantime for allowing his widow a life interest in the fund. A provisional committee (with power to add to their number) has been formed to carry out this object, and H.R.H. the Duke of Edinburgh and H.R.H. Prince Leopold have consented to allow their names to appear as patrons of the fund. A local meeting of the committee was held in Oxford, on Thursday, the 11th ult., at the rooms of the Rev. Henry Deane, of St. John's College, Dr. Corfe, Organist of Christ Church and Choragus of the University, in the chair. The proceedings were opened by the Hon. Secretary, Mr. Robert S. Callcott, reading a statement of the progress made in establishing the fund since the commencement of the undertaking. The subscriptions amounted to about £300, of which sum a considerable portion had been obtained through the exertions of Mr. Walter Parratt, Mus. Bac., Organist of Magdalen College, who had not only given an Organ Recital at Huddersfield on behalf of the Fund, at which £12 was collected, but had also himself obtained about £30 by canvassing among his friends. The meeting was unanimously of opinion that were Mr. Parratt's example to be followed by other eminent musicians, whose names are on the committee, the sum required for the establishment of a musical scholarship would be quickly obtained. The Hon. Secretary made a further statement to the effect that H.R.H. the Duke of Edinburgh had kindly promised to preside at a general meeting of the committee, when a sum of £800 or £1,000 had been subscribed. On the motion of Mr. J. C. C. McCaul, it was then decided that a circular, drawing attention to the foregoing particulars, should be drawn up and sent to the Organists and Conductors of Musical Societies in the United Kingdom, inviting their co-operation in bringing the work to a satisfactory conclusion. Mr. Walter Parratt undertook to give an Organ Recital in the Sheldonian Theatre, at Oxford, and suggested that a selection of vocal music from Mr. Smart's works should be sung at the same time. Dr. Corfe offered to conduct the vocal portion of the programme and to double his original subscription to the fund. The arrangement of the proposed Concert was left to him and Mr. Parratt. The proceedings terminated with a vote of thanks to the chairman for presiding.

THE premature death of Mr. F. E. Barnes at Montreal (recorded in the obituary of our last number) has caused much regret amongst those who knew the young artist in London. He was the son of Mr. Edwin Barnes, the highly successful teacher in the Blind School, Avenue Road, and Organist of Trinity Church, Bishop's Road. At nine years of age he entered the choir of the Chapel Royal under the mastership of the Rev. T. Helmore. In 1872 he became a student of the Royal Academy of Music, and, young as he then was, received in the same year the appointment of Organist at All Saints' Church, quare. He left this engagement for that at St. Margaret's Church, Prince's Square, Liverpool, in 1876, where the higher form of musical service gave more opportunity for the exercise of his ability. In 1878 he became, on the nomination of Mr. E. J. Hopkins, Organist of the Cathedral of Montreal, but resigned the post after a year's tenure, to fill that of Assistant Organist at Trinity Church, New York, still retaining the conductorship of the Montreal Philharmonic Society, which he had undertaken on his arrival. His intelligence and exertions had most valuable influence on music in the Canadian capital; the choral and

gained the esteem of all who could best judge them. At Easter, 1878, he married Miss Leonora Braham, whose ability as a vocalist is remembered here, but has been far more warmly acknowledged in America. She gained, however, in the Royal Academy of Music, the Llewellyn Thomas gold medal for declamatory English singing, and distinguished herself greatly in the public concerts of that Institution. Mr. Barnes's compositions were an Operetta for Mrs. German Reed's company, by whom it was performed with success; an excellent setting of the 23rd Psalm, for solo voices, chorus, and orchestra, performed in Montreal and in London; an Air with Variations for the pianoforte, and several detached songs, which are printed, besides many pieces still in manuscript
—among the last being an unfinished fairy Opera, set to a libretto written expressly for him as a token of regard by the author of "John Halifax, Gentleman." His talent was further displayed in his pianoforte playing, and still more in his great skill upon the organ, the instrument of his predilection. Not alone the grief of private friends, but the regret of the many in whose midst he was occupied, testifies to the personal and artistic worth of one whose early death alone could have frustrated the promise of an important future.

SENOR ROVIRA, the impresario of the Theatre Royal, Madrid, appears to be getting into hot water. This is not to be wondered at, in view of the conditions of his lease, an epitome of which appeared in THE MUSICAL TIMES of December, 1878. He has raised the indignation of the press by occasionally closing the theatre, and thereby depriving the Madrilenos of their favourite amusement. Commenting on a notice in La Correspondencia, informing the subscribers to the Theatre Royal that the performances were suspended in consequence of the indisposition of three principal singers, the Epoca of October 28, says: "We ask, in the interests of the public, could this have happened had the condition of the lease been complied with which required the engagement of a certain number of singers of notable merit? The management would say that the jury to whom the names were submitted considered that the conditions had been complied with, even to excess. We reply: how could the jury judge of the merit of artists whom they had not heard; and, moreover, that the artists are not (with one exception) of notable merit is shown in the reception accorded them by the public. We are glad to hear that Señor Gayarre has been called to the rescue, and that negotiations with Madame Patti are on foot, but the management should remember that the increase of prices brings with it corresponding obligations. We should like to remind our friends at the Ministry of Finance, of our remarks as to the probable result of making the Opera a commercial speculation." Again, on the 14th ult, the Epoca says: "The Theatre Royal is no longer an operahouse; it is a hospital. According to bills posted in the streets there will be no performance to-night, the only reason being the indisposition of Messrs. Stagno, Nouvelli, Ortigi, and Uetam. This looks like the evil eye, which in the case of Italians is a serious matter." It appears, however, that the clause enjoining the production of novelties, has been complied with, "Il Guarany," by Señor Gomes, a Brazilian composer, having been given towards the end of October. Unfortunately, this seems to have been a failure, partly owing to its resemblance to "L'Africaine" and partly on account of the indifferent manner in which it was put upon the stage.—From a Correspondent.

MR. WALTER BACHE gave his annual Recital at St. James's Hall on Monday afternoon, the 1st ult. The full attendance must have been gratifying to the bénéficiaire, for although the Concert came almost within the long musical vacation of autumn, and although it formed, as it were, the vanguard of the winter season, still, the benches of St. James's Hall seemed occupied with the same appreciative and critical audience that in summer throng that head-quarters of music. Mr. Bache chose for his opening effort, Bach's "Fifth Suite Anglaise" in E minor, and exceedingly well in particular that he will be suited as a summer throng that head-quarters of music. and exceedingly well, in many respects, he played it. The subjects were brought out with distinctness, and the orchestral performances were on a larger scale and of far subjects were brought out with distinctness, and the greater merit when under his direction than they had previously been, and his Concerts of Chamber Music point to question was the time at which some of the the property of the street

movements were taken. In several cases the speed was scarcely in accordance with generally received notions, and was, at times, fairly open to doubt and dissent. It may be conjectured that something from the pen of Liszt was introduced to the audience by Mr. Bache, who "in weather fair or foul"—often the latter—sticks with courage and tenacity to the cause of the Abbé. The work selected for this occasion was entitled "Bénédiction de Dieu dans la solitude." Although admirably played by Mr. Bache, it yet failed by reason of an absence of charm to secure general goodwill. Where it is not dull it seems to many frivolous and vapid. Chopin's Sonata in B flat minor, and two small pieces by Tschaikowsky, were also given by Mr. Bache with his accustomed intelligence and skill. The vocalist was Miss Anna Williams, who sang compositions by Cornelius and Bülow in a manner which calls for no special remark. Mr. Bache announces that in 1881 he will give a Pianoforte Recital in place of his usual Orchestral Concert, but that in 1882 a repetition of Liszt's "Faust Symphony," with complete orchestra and chorus of men's voices, will take place.

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THE prospectus of a series of Saturday Orchestral Concerts to be given at the Royal Aquarium at Brighton, under most distinguished patronage, affords a convincing proof of the growing love of music in that favourite watering-place. Concerts have always been a feature at the Aquarium; but no such series of performances as are here organised have ever taken place in Brighton, and there can be no doubt that they will be extensively patronised. The programmes at these Concerts, which will be given on the afternoons of Saturdays, the 4th, xtth, and 18th instant (the first having taken place on the 27th ult.), will consist chiefly of the compositions of the classical masters, but including modern works of admitted excellence. Each Concert will comprise one or more Overtures, a Symphony, and an Instrumental Concerto, for the performance of which the most eminent soloists will be engaged. For these performances the concert-room will, for the first time, be entirely enclosed; and the Company's orchestra largely reinforced by a number of instrumentalists selected from the best London orchestras. The following artists have already been engaged: Mdlle. Ilma di Murska, Mrs. Osgood, Miss José Sherrington, Miss Mary Davies, Madame Antoinette Sterling, Miss Helen D'Alton, Mr. Henry Guy, and Mr. Bridson; M. Sainton (violin), and Messrs. Kuhe and Willem Coenen (pianoforte). The conductorship of the Concerts has been entrusted to Mr. Frederick Corder, a young artist who, as "Mendelssohn Scholar," has already won his way to fame by the composition of several important works, and will no doubt achieve as decided a success as a Conductor, a post for which his thorough knowledge of instrumentation eminently fits him. In addition to the Concerts already mentioned, a performance of Handel's "Messiah" will be given on the evening of the 22nd inst. with a chorus of seventy voices and largely increased orchestra.

THE London Gregorian Choral Association, held, on the afternoon of Saturday, October 30, its first Festival in Westminster Abbey, the occasion being one of special thanksgiving for the harvest. The whole of the music was furnished by the Harvest Thanksgiving Service Book, compiled by the Association, the contents of which need, perhaps, scarcely be mentioned in detail, the book having already been for some time before the public. The Festival being the first of the kind ever held in the Abbey, where the difficulties presented by the building, increased in no small degree by the position as well as the peculiarities of the organ, are, we are well aware, very considerable, the results ought not, of course, to be criticised too closely; yet still we think that, even making the utmost possible allowances, the effect attained fell very far short of what might most reasonably have been anticipated. From the processional hymn-which, by being far too short, necessitated not only the meaningless repetition of two of its three verses, but also the most reprehensible introduction of interludes between each verse-down to the final blessing, there was nothing but utter want of precision, and a con fusion amounting at times, notably in the Canticles, almost to chaos, from which the choir was rescued only by the timely aid of the wind instruments, and the nerve of Mr. C.

Warwick Jordan, who presided at the organ. The only portion of the service in the least degree successful was the retrocessional hymn, "God the Father, whose creation," sung to Henry Smart's tune, "Regent Square," which tune, besides possessing a very strongly marked rhythm, is in other respects about as much unlike the music favoured by the Association as any hymn-tune possibly could be. If the Gregorian Association would really be the pioneers in Church music that they claim to be, their future Festivals at Westminster must be of a very different order to their first.

The prospectus of the seventh series of Choral and Orchestral Concerts given by the Glasgow Choral Union in St. Andrew's Hall promises a highly interesting selection of works during the season. There will be four Choral and six Orchestral Concerts. At the former Haydn's "Creation," Handel's "Messiah," Rossini's "Moses in Egypt," and Schumann's "Paradise and the Peri" will be included amongst the compositions performed; and at the latter Berlioz's Symphony "Harold in Italy," Mendelssohn's Reformation Symphony, Schubert's Symphony in C, Beethoven's Pastoral Symphony, a selection from the works of Wagner, a programme of Beethoven's compositions, containing specimens of his three styles, from Op. 20 (Septet) to Op. 123 (Choral Symphony), and (if practicable) Rubinstein's new Symphony, No. 5. The orchestra, led by Herr Hermann Franke, will be complete in every department; and the following solo vocalists are engaged: Madame Albani, Mrs. Osgood, Mdlle. Louise Pyk, Mdlle. Friedlander, Miss Marian Williams, Miss Annie Marriott, Miss J. Kemlo Stephen, Madame Trebelli, Miss E. A. Orridge, Madame Bolingbroke, Miss Hope Glen, Mr. E. Lloyd, Mr. Barton M'Guckin, Mr. Harper Kearton, Mr. Henry Guy, Mr. Frank Boyle, Mr. Thurley Beale, Mr. Frederick King, Mr. W. Ludwig, Mr. A. M'Call, and Signor Foli; solo violin, M. E. Sauret; solo pianoforte, Herr E. Pauer; organist, Dr. A. L. Peace; chorus, the Glasgow Choral Union (Chorus-master, Mr. Allan Macbeth); and Conductor, Mr. A. Manns. The season commences on Tuesday, the 7th inst.

An excellent Concert, in aid of the Haverstock Hill and Malden Road Provident Dispensary, was given at the Vestry Hall, Haverstock Hill, on the 11th ult. Miss Marianne Jones, Miss Margaret Hancock, Mr. Vernon Rigby, and Mr. Lewis Thomas were the vocalists; the Hampstead Choral Society, under the able direction of Mr. Willem Coenen, rendering most valuable aid in the choral department. The two important works in the programme were Schubert's "Song of Miriam," and Gade's Cantata "The Crusaders," both of which were rendered with admirable effect, the solos in Schubert's composition being sung by Miss Marianne Jones and Miss Margaret Hancock; and the last-named lady being joined by Mr. Vernon Rigby and Mr. Lewis Thomas in Gade's work. The accompani ments were excellently played by Miss Amy Gill (pianoforte) and Mr. H. M. Higgs (harmonium), the picturesque instrumentation of Gade being very effectively reproduced by these two instruments; and special praise is due to the members of the choir, who seemed resolved to do their best both for art and charity on the occasion. In the short miscellaneous portion of the selection Mr. Willem Coenen played a pianoforte solo with his accustomed success. The room was well filled; and we sincerely hope that the exertions of the many who gave their services in so good a cause were amply rewarded.

THE Report for the seventh season of the Rochester, Strood, and Chatham Choral Society refers with much satisfaction to the success of the Concerts given, and announces for the season 1880-81 a portion of Haydn's "Seasons" and a miscellaneous selection at the first Concert, on the 13th inst., a ballad and operatic Concert on February 21, 1881, and a performance of Mendelssohn's "Elijah" on the 25th of April. The artists engaged are, vocalists: Mrs. Osgood, Miss Clara Samuell, Miss Anna Williams, Miss Marian Jones, Miss Ellen Lamb, Madame Trebelli, Miss Damian, Mr. E. Lloyd, Mr. Harper Kearton, Mr. David Strong, Signor Vizzani, Messrs. Ludwig, Henry Cross, and Blower, Signori Foli and Zoboli; pianists, Mr. Kuhe and Signor Bisaccia; violinists, Mr. Carrodus, M.

Ovide Musin, and Herr Rosenthal. Negotiations are pending with Mr. Joseph Maas, the well-known tenor, who is a native of Rochester. The Conductor will be the Rev. W. H. Nutter. During the present year a testimonial, consisting of a scroll, a gold watch and chain, and a purse of one hundred and twenty guineas, subscribed for by 283 members of the band and chorus, and subscribers of the Society, was presented to Mr. George Watson, Jun., the indefatigable Hon. Sec.

THE Dedication Festival of the Church of All Saints', Margaret Street, W., was observed there, as in former years, on All Saints' Day, Monday, the 1st ult., by a succession of services lasting, with but small intermissions, from an early hour of the morning till past nine o'clock at night. The chief musical interest centred in the high celebration at mid-day, and the first evensong at 5 p.m. At the former of these services the greater part of the music was furnished by a noble Mass by Cherubini (No. 2, in D minor), the recently published edition of which, with the words adapted to the requirements of the Anglican Communion Office, is a valuable addition to English church music; and at the latter the Magnificat and Nunc dimittis was C. E. Miller's setting in E major, composed some few years since for the choir of St. Paul's Cathedral, and the Anthem, Dr. Dykes's chef d'œuvre, "These are they," a composition that would certainly bear being heard oftener than it is. The Rev. L. Rivington was the preacher at the afternoon service, and Mr. W. S. Hoyte presided at the organ.

THE London Church Choir Association held its eighth Annual Festival on Thursday, the 4th ult., at St. Paul's Cathedral. The music was, as usual, written specially for the occasion, the Magnificat and Nunc dimittis, and the Anthem, "The Lord hear thee in the day of trouble," being the composition of Mr. C. E. Stephens and Mr. Hamilton Clarke respectively. We reserve our criticism of these works for our reviewing columns in our next number. The chants were from the pen of Mr. F. G. Ogbourne; the hymn-tunes were contributed by Messrs. W. H. Bayne, J. F. Bridge, J. B. Calkin, F. E. Gladstone, and the Conductor, Mr. J. R. Murray. The sermon was preached by the Rev. C. G. Williamson, one of the Vice-Presidents of the Association; Mr. H. R. Bird, Organist of Kensington Parish Church, Honorary Organist to the Association, in the room of Mr. W. S. Hoyte, presided at the organ, and contributed in a great degree to such success as was achieved. The congregation was large.

On Thursday evening, October 28, the Annual Harvest Festival was held in Christ Church, Woburn Square, when the choir was augmented by the choir of St. George's, Bloomsbury, the boys of Lincoln's Inn, and several students from the Royal Academy of Music. The service was Turle in D, the verse parts being sung by Masters Phillips, Ross, and Gay, and Messrs. Dunn and Pierpoint, and the Anthem, "I will give thanks," by Mr. W. G. Wood, the Organist. The singing of the boys was very good, evidencing the careful training they had received from Mr. Wood. The solo, "When I called upon Thee," was capitally sung by Mr. Sinclair Dunn, R.A.M., and the fugue which closes the anthem, was given with great steadiness and precision by the choir. The "Hallelujah" chorus was sung during the Offertory. Mr. Myles B. Foster was the Conductor, and Mr. W. G. Wood presided at the organ.

MR. WILLEM COENEN gave a Ballad Concert at the Dome, Brighton, on the morning of the 20th ult., before a large audience. The principal vocalists were Mrs. Osgood, Miss José Sherrington, Miss Julia Elton, Mr. Vernon Rigby, Mr Herbert Reeves, Mr. Maybrick, and Signor Conti; pianoforte, Mr. Coenen; violoncello, Herr Daubert. Many of the vocal pieces were encored; and the concert-giver's performance of Liszt's Rhapsodie Hongroise, No. 8, created a marked effect. A feature in the programme was Mr. Coenen's Caprice Concertante, for eight pianos (a notice of which we gave on its first performance at one of the composer's Concerts at Brighton) played by sixteen of Mr. Coenen's pupils, and rapturously applauded. Mr. George Watts's Philharmonic

Choir also contributed some part-songs with much success; and a solo on the organ was skilfully played by Mr. A. F. Burton.

THE members of the Victoria Glee Club gave their first Concert at the Grosvenor Hall, Buckingham Palace Road, on the 18th ult., when a number of glees were well rendered under the conductorship of Mr. W. Sexton. The principal artists were Madame Adeline Paget, and Mr. Henry Cross, both of whom were recalled after their several songs, and Messrs. Elliott Langworth, A. Weston, T. P. Frame, S. Kessell, W. Skinner, and Mr. R. W. Heney. A new Tarantella by Horatio Tuddenham was well played as a duet by Miss N. Cowell and Miss Webb, and the double quartet, "Peace" (a fable), by Dr. Bridge, was redemanded, the composer accompanying his own work and receiving quite an ovation. The other glees which obtained an encore were "The mighty conqueror" (Webbe), "Tars' song" (Hatton), "Soldiers' chorus" ("Faust"), and "Image of the rose" (Reichardt). Mr. A. Cox most efficiently presided at the piano.

Under the title of "Brixton Hall" another concertroom has been added to South London, and in its initial
promise bids fair to prove a formidable rival to some of its
predecessors. The building in question is situate in Acre
Lane, within a few yards of Brixton Road, and is constructed to seat about seven hundred persons. The
speculation is, we understand, a private one; the sole
proprietor being a Mr. J. Chard, by whom, it is said,
nearly £8,000 will be expended in perfecting the hall.
The inaugural Concert was given on Wednesday evening,
the 10th ult., when the following artists appeared:
Madame Worrell, Madame Adeline Paget, Miss Matilda
Roby, Miss Pauline Featherby, Mr. Vernon Rigby, Mr. A.
J. Thompson, and Mr. James Budd. Miss Rose Black
contributed a pianoforte solo, Mr. Humphrey Stark accompanied, and the band of the Royal Artillery performed
selections during the evening.

THE Edinburgh Choral Union announces for the coming season, two Choral and six Orchestral Concerts, the former to be conducted by Mr. Adam Hamilton, and the latter by Mr. August Manns. The programme of the seventh Concert of the series will consist entirely of compositions by Beethoven, and the second part of one of the others will be devoted to the performance of works by Wagner. The artists engaged are Madame Albani, Mdlle. Louise Pyk, Madame Nouver, Miss Annie Marriott, Miss Marian Williams, Madame Trebelli, Miss Hope Glen; Messrs. Barton M'Guckin, Henry Guy, Thurley Beale, Frederick King, and A. M'Call; solo pianists, Miss Alice Heathcote (late Thalberg Scholar of the Royal Academy of Music) and Herr Ernst Pauer; solo violinists, Miss Agnes Drechsler-Hamilton, Mons. Emile Sauret, and Herr Hermann Franke. The first Concert takes place on the 8th inst.

The Annual Festival of the Sion College Choral Union an association of the choirs of churches within the boundaries of the city of London, took place at St. Paul's Cathedral on Tuesday evening, the 23rd ult. The voices, about 400 in number, were conducted by Mr. George C. Martin, sub-organist of St. Paul's Cathedral, who some three years since succeeded Mr. E. J. Hopkins as Conductor of the association; and in addition to the organ, three trombones, two trumpets, drums, and two clarionets rendered most material aid, noticeably in the Anthem—Handel's "Dettingen Te Deum"—the acompaniments to which were specially arranged for the wind instruments employed on the occasion, by the Conductor. We regret that want of space prevents us from speaking of the Festival at greater length.

THE 105th Monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall, on Friday, the 19th ult., when J. F. Barnett's Cantata, "The Ancient Mariner," was performed. The solos were sung by Madame Worrell, Miss Lizzie Turner, Mr. T. P. Frame, and Mr. Frederick Bevan; the leader of the band being Mr. S. Dean Grimson. The work was very ably rendered, and well received by a crowded audience. The second part of the programme, which was miscellaneous, included the Overture to Suppé's "Poet and Peasant" by the band, a duet

for clarionet and flute, by Messrs. Julian Egerton and J. Nice, and the ten-part Madrigal, "Sir Patrick Spens," by the choir. Mr. G. R. Egerton conducted.

A very successful Concert was given by the Kennington Choral Association on Tuesday evening, the 16th ult., at the Horns, Kennington, under the careful direction of the Conductor, Mr. Day. Some excellent concerted pieces were introduced, and given with much effect, the parts being balanced to a degree of nicety rarely excelled.

Every selection was well received, and in one case a repetition was demanded. The principal vocalists were, Miss José Sherrington, Miss Ada Tolkien, Miss Marian McKenzie, and Mr. Horscroft, all of whom were highly successful. A couple of violin solos were capitally rendered by Mr. F. Arnold, and the Concert on the whole was a decided success.

We are glad to find that an International Copyright Treaty has been concluded between Her Majesty and the King of Spain, whereby due protection has been secured to authors of books, dramatic pieces, musical compositions, drawings, paintings, articles of sculpture, engravings, lithographs, and any other works of literature and the fine arts, in which the laws of Great Britain and of Spain do now, or may hereafter, give their respective subjects the right of property or copyright. The particulars of this Treaty are set forth in the London Gazette, and should be attentively perused by the many who desire to acquire a right in the produce of their brain.

A successful Concert was given by the Misses Turner on the 3rd ult. at the Grosvenor Hall. Miss Millie Turner evidenced the possession of a soprano voice of excellent quality and considerable power. Her rendering of "A damsel fair" (Ganz) and the soprano part of "My Lady the Countess" (Cimarosa), gave evidence of much ability, and was highly appreciated by a large audience. Miss Lizzie Turner (contralto) sang effectively "The Better Land" (Cowen), and Miss Grace Maile, Mr. Charles Chilly, Mr. Sydney Beckley, &c., rendered valuable assistance. The violin playing of Miss A. Dinelli won much praise, and Mr. C. Marshall was an efficient accompanist.

A GRAND Musical Service took place at St. Matthias', Kensington, on Sunday, Oct. 31, on the occasion of the Harvest Festival, when Schubert's Mass in B flat formed the Communion Service, the Anthem being a new production by Zoeller, entitled "The hosts of heaven," the latter given on this occasion for the first time in London. It is written for men's voices, with an effective tenor solo, "To Thee my will resigning," which was impressively rendered by Mr. Faulkner Leigh, the choir director. At the evening service, Spohr's Cantata, "God, Thou art great," was sung, the solos being taken by Master Tebbutt, Mr. Dutton, Mr. Faulkner Leigh, and Mr. Lewis.

A series of Concerts, at popular prices, projected by Mr. John Cross, will commence at the Holborn Town Hall on the 6th inst. The artists engaged are: vocalists, Mesdames Rose Stuart, Francis Brooke, Ernst, Ellis Walton, Edith Murray, Jeanie Rosse, Emilie Lloyd, and Mary Cummings; Messrs Henry Guy, Odoardo Barri, John Cross, Frank Ward, Florian Horner, and Thurley Beale; violin, Herr Schneider and Mr. Frank Arnold; flute, Signor Luigi Carozzi; Mr. John Cheshire's band of harps; organ, Messrs. H. Collingwood Banks and W. Venning Southgate; musical Director, Mr. F. Sewell Southgate.

MADAME ADELINE PAGET gave an excellent Concert on the 17th ult., at the New Hall, Brixton. The bénéficiaire sang several songs, and in each instance was warmly applauded. The other vocalists were: Miss José Sherrington, Madame Worrell, the Misses M. Roby, P. Featherby, and M. Burton; and Messrs. J. H. Pearson, A. J. Thompson, H. Horscroft, J. Budd, and F. Quatremayne. Solo pianoforte, M. Henri Loge; violin, Herr Carl Schneider; Conductor, Mr. John Harrison. A glee-party, under the direction of Mr. Charles Stevens, also contributed to the pro-

William Lemare. A special feature of interest will be the performance, for the first time in a concert-room in England, of the entire music to Weber's Opera "Preciosa." A translation of the condensed libretto used in Germany, when the work is performed in this manner, will be recited by Mr. Charles Fry. Mendelssohn's "Loreley" and Hiller's "Song of Victory" are also included in the pro-

THE "Girl's Own Annual," elegantly illustrated and beautifully bound, may be confidently recommended as an appropriate and useful volume for presentation to the young people at this season of the year. Interesting as are its contents, we could scarcely have drawn attention to the work in these columns had it not appealed to us through some well written articles upon musical subjects by some of the most eminent artists of the day; and we are glad, therefore, to have been afforded the opportunity of adding our testimony to the worth of a periodical so excellently conducted.

SPOHR'S "Last Judgment" will be sung in St. Stephen's Church, Westminster, on Wednesday evenings in Advent, the 1st, 8th, and 15th. On Friday, the 24th inst., the first part of the "Messiah" will be given, the service concluding with a selection of Christmas Carols. The choir, which is entirely voluntary, is under the direction of Mr. W. H. Baker, Mr. J. G. Callcott being the Organist. Sermons appropriate to the occasion will be preached by the Rev. W. M. Sinclair, the vicar, who has been recently appointed to the living by the Baroness Burdett Coutts.

UNDER the conductorship of Mr. W. H. Holmes, Organist of All Saints' Church, South Lambeth, a very successful Concert, in aid of the sick poor of the parish, was given at the Institute, Priory Grove, on Thursday evening, the 4th ult. Part-music was contributed by members of the late All Saints' Choral Society, assisted by ladies of the South-East District College, Kennington, and solos by Madame Worrell, Miss Pauline Featherby, Mr. T. W. Long, Mr. Arthur Thomas, and Mr. James Budd. Mr. Charles B. Budd accompanied.

THE prospectus of the Highgate Choral Society, under the conductorship of Mr. Thomas Worsley Staniforth, announces for the coming season three Concerts, amongst the works to be performed at which will be Mr. Arthur Sullivan's Cantata, produced at the recent Leeds Festival,
"The Martyr of Antioch," and Dr. Stainer's Cantata,
"The Daughter of Jairus." Rehearsals are held weekly on Monday evenings during the winter.

On Tuesday evening, the 7th inst., the Special Advent Service, which for the last two years has been held with so much success at St. Paul's Cathedral, will be repeated. The service will, as before, consist almost wholly of Spohr's "Last Judgment," which will be given in its entirety by the choir of the Cathedral; Dr. Stainer at the organ. The admission to nearly the whole of the building will be without tickets.

THE Organ Recitals at the Bow and Bromley Institute, on Saturday evenings, have been resumed with every appearance of maintaining the popularity they have hitherto obtained. During the past month the organists have included Mr. Best, of Liverpool; Dr. Spark, of Leeds; Messrs. Turpin, Loaring, and Hoyte, of London. The organ music is diversified with vocal solos; and the Recitals provide an agreeable evening's enjoyment at a nominal charge.

THE Blackheath Musical Society, under the conductorship of Mr. G. F. Geaussent, has been entirely reorganised, and the prospectus of the fifth season announces two Concerts, the first of which took place on the 30th ult., and the second is advertised for February, 1881. The choir at present numbers 220 members. The programmes of each Concert are of the utmost interest; and the Society appears thoroughly to merit warm support.

MISS FLORENCE WYDFORD'S annual Concert took place on Thursday, October 28, when she was assisted by Madame Lemmens-Sherrington, Miss Agnes Larkcom, Mr. Thurley Beale, Mr. Percy Blandford, and others. The room was Angell Town Institute, under the conductorship of Mr. Wydford sang several songs with her usual excellence.

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MASTER JOHN F. BREWER, a pupil of Mr. Sutton Swaby, late Organist of the Pro-Cathedral, Kensington, gave a very interesting Organ Recital at the Lancaster Hall on the 8th ult. The programme included Mendelssohn's Sonata No. IV., Prelude and Fugue in A minor (Bach), Overture, "William Tell," and the "Schiller March" (arranged by Best).

The two fine tenors, by Gaspard de Salo (mentioned in Hart's "History of the Violin," p. 113), together with a violin and a chamber double-bass made by the same artist, have been recently sold by auction by Messrs. Puttick and Simpson, and produced the sums of £76, £91, £41, and £21 respectively. They were the property of the late Dr. Steward, of Wolverhampton.

THE Madrigal Society announces that prizes of five guineas have been awarded to Mr. Henry Lahee and Mr. A. H. D. Prendergast respectively, for Madrigals composed by them in accordance with the Society's offer made in February last. The prize of ten guineas is still open, and works intended for competition should be sent to the Secretary on or before March 10, 1881.

An Organ Recital was given at St. Margaret Pattens, Rood Lane, by Mr. W. M. Waite, after evensong on the 21st ult. (being the eve of St. Cecilia). The Recital was varied by a selection of vocal music sung by the choir under the direction of Mr. Stedman. The church was crowded and the music was admirably rendered throughout.

THE Liverpool Courier says a movement is about to be made to obtain a daily musical service at the cathedral church of St. Peter. It will only be possible at present to have one full choral service in the day. It is calculated that a sum of £600 per annum will be necessary to enable this to be done.

THE annual Harvest Festival was held at St. Giles's, Camberwell, on October 28, before a large congregation. The Anthem was "Ye shall dwell in the land," by Dr. Stainer. The whole of the service was extremely well sung, the solos being taken by Messrs. Skinner and Davies. Mr. J. W. Wallis presided at the organ with much ability.

An Organ Recital by the celebrated French Organist, M. Alexandre Guilmant, will be given this evening (Wednesday, December 1), at the Union Chapel, Islington. The Recital will be interspersed with vocal music, the accompaniments to which will be played by Mr. Fountain Meen, Organist to the Chapel.

MR. STEDMAN has been appointed Director of the music, and Mr. E. M. Lott, Organist, at St. Ethelburga's, Bishopsgate Street. Arrangements are in progress for a much improved musical service; and Spohr's "Last Judgment" will be sung after evensong every Sunday during Advent. The choristers will consist of Mr. Stedman's choir boys.

A SELECTION from the "Messiah," with band and chorus numbering nearly 100, will be given at the Parish Church of St. George's-in-the-East, on the 14th ult., at 8 o'clock. The solos will be taken by the choristers of St. Peter's, Eaton Square, and Messrs. W. Sexton, Harper Kearton, and Frederick Bevan. Conductor, Mr. W. Sexton.

THE next Examination for Degrees in Music at Dublin University, will take place on the 9th and 10th inst. After the present year, the Arts Examination, preliminary to these degrees will, for the first time, be made similar to that for the ordinary entrance to the University; this will embrace Greek and Science.

MADAME EDITH TOUZEAU has just completed her first professional tour in Ireland, where she has given a series of Concerts of a highly successful character. Madame Touzeau's singing of the Irish melodies, according to the Irish papers, produced a marked effect upon her hearers in the various towns she visited.

"THE Building of the Ship"—the Cantata written by Mr. J. F. Barnett for the recent Leeds Festival—will be given by the North London Philharmonic Society at St. Andrew's Hall, Newman Street, Oxford Street, on Thursday, the 16th inst.

Professor Macfarren, Dr. Garrett, and Mr. Stanford have examined and approved the exercises sent in by the following candidates for the degree of Bachelor of Music in Cambridge University: Brion, Crook, Pearse, Smith (Queens'), Stevens (St. John's), Stokoe (Emmanuel), Tutt.

MR. Alfred J. Eyre, Organist to the Crystal Palace, &c., gave the Organ Recital at Angell Town Institution, Brixton, on Saturday evening, October 30. The interspersed vocal music was sung by Messrs. Maunder, Frame, Nettleship, and Baker.

We are informed that the next Norfolk and Norwich Musical Festival has been fixed by the Committee of Management for the week commencing Monday, October 10, 1881. Signor Randegger has been appointed Conductor.

THE following, who passed the recent examination in the University of Oxford, have been admitted to the degree of Bachelor in Music: Basil Harwood (Trinity College), Theodore S. Tearne (New College and Chester), — Walter (Queen's College and Margate).

In consequence of the Christmas holidays it will be necessary for us to print the January number some days earlier than usual. All matter and advertisements intended for insertion in this number should, therefore, reach the office on or before the 20th inst.

THE Sacred Harmonic Society inaugurates its first season at St. James's Hall on Friday, the 3rd inst., when the programme will consist of Beethoven's Mass in C, and Mendelssohn's "Christus" and "Lauda Sion.'

DR. SLOMAN'S Cantata, "Supplication and Praise," was performed at the Institute, Knight's Hill, by the Norwood Choral Society with much success, on Tuesday evening, the 23rd ult.

### REVIEWS.

The Power of Sound. By Edmund Gurney, late Fellow of Trinity College, Cambridge.

[London: Smith, Elder and Co. 1880.]

MR. GURNEY reminds us in his preface that the substance of this work has appeared in the principal magazines. Most of our readers will have seen Mr. Gurney's name in the Fortnightly Review, the Nineteenth Century, and other leading periodicals. His contributions have been devoted sometimes to general musical criticism, but more often to the æsthetics of music. He now presents the principles he advocates in, as he says, a more coherent form; and in justice to his publishers, we may add, in a very handsome form. The book is voluminous, containing between five and six hundred pages of more than ordinary dimensions. The size of the sheets has been no doubt chosen to give scope to the numerous illustrations in musical notation.

Mr. Gurney confesses he has not read any of the German systems of æsthetics. This avowal is not only frank, but it prepares us at once for the point of view from which the subject is to be observed. We have all of us a lively recollection of Mr. Darwin's grim joke about the origin of instrumental music; and the musical world has been pretty well drilled in recent theories of acoustics, so that there is no difficulty in understanding what Mr. Gurney may have assumed, that works on the æsthetics of music, which are pre-Helmholtzian or pre-Darwinian, are in a measure obsolete.

He is one of the newer school of physiological æstheticians. He is evidently an ardent disciple of Darwin, and follows Helmholtz to that "border-land between physical and æsthetical inquiry" where differences of opinion are to be anticipated on questions of detail and subtle inferences.

Mr. Gurney seems possessed of a growing conviction that music has a unique message for "publicans and sinners"; that is, for the ignorant and uncultivated. He thinks the mission of the art is still unfulfilled because its conditions are misunderstood. To better explain the adaptability of music to its great purpose of reaching the popular heart, he confesses, with due apologies to the "skilled minority," that he has attempted to strip the art

of its "esoteric character and its intellectual pretensions." He wishes more particularly to be understood by educated persons outside the technical circle; that is to say, persons who care for music without troubling themselves with technicalities.

He commences with what may be called his leading theme, the gradual formation through past ages of our organs of special sense. This Darwinian hypothesis is naturally a powerful aid in treating the most difficult question of musical æsthetics, the mysterious effects of music when not traceable to any immediate cause beyond the pleasure of sensation, or to any definable association

or distinct impression on the memory.

In the present highly developed state of the higher senses, nervous stimulus or sensation is, in the generally accepted doctrine, painful or agreeable, according to the limit of amount of sensation; or according to the degree in which the organ, or the particular nerve or fibre is either fresh and responsive, or fatigued, by excess of stimulus. This doctrine is not received by Mr. Gurney without modification, and the small space of unoccupied ground upon which he has alighted is made a prominent feature in his survey of the whole subject. The reader who is curious on the point can refer to the last appendix (C) on discord, where the specific theory is given with some condensation, and is less overwhelmed by exuberance of diction and amplification than some other lighter subjects treated by Mr. Gurney in the work we are noticing.

It is not necessary to venture here upon any explanation of Mr. Gurney's scientific opinions. It is sufficient to state simply, that the detail he objects to in the Helmholtzian theory of dissonance is the supposition that after each minute interval between the beats, which are the cause of dissonance, the nerve force is so replenished that the violence of the returning shock is greater. Mr. Gurney thinks that the unpleasantness is not connected with the excessive response of the nerves to stimulus, but with a special feature of discontinuous response, whether referable to perpetual stoppings or to perpetual startings, or both. In that way he would more clearly distinguish dissonance from loudness; both being in the old doctrine dependent on the relative force of the stimulus, although in one case there be continuity and in the other intermittence of

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Before we leave the important appendix we are quoting we must allude to some observations it contains which will lead us directly into the more practical questions interesting to musicians. "The simplest bit of modern music," says Mr. Gurney, "is often crammed with discord." A discord, as he says, is always a discord, and has the same wearing effect on the peripheral organs wherever it occurs; but its isolated influence as a separate sensation is overridden by the higher co-ordinating centres; that is to say, it submits to the more intellectual processes involved in the appreciation of music, comprehending pure sensation as in quality of tone and in abstract harmony intervals, as well as questions of time, rhythm, order, melody, key, and form. Dr. Pole, in his recently published "Philosophy of Music," briefly and correctly described the same subjection of the merely harmonic principle to "other elements of musical interest offered prominently to the mind," at the time when a harsh combination occurs in the harmony. In regard to this point the elder and the newer school of æstheticians are completely in accord; and they agree generally with the modern and æsthetical school of musical theorists, who would treat melody as the essence of music, or, as Mr. Gurney admirably describes it in italics, the individualising element in music. "In brief," as he says, "in music no less than in nature, form is a primary and colour a secondary quality of phenomena." In other words the mere combi-nation of pure harmonic intervals, the "chord," however beautiful as an isolated sensation is simply meaningless apart from the melodic resolutions or progressions. When that fact is more generally recognised we shall have commenced a renaissance in musical theory. The Helmholtzian doctrines, of which Mr. Gurney's book is an outcome, have been in vogue for nearly a generation and have inspired no positive addition to musical theory; but their negative value is great. All musical theories, from those of Rameau upwards, founded on some imaginary harmonic principle are now obsolete.

In close connection with this subject let us take what the casual observer might consider the most elementary point in musical assthetics, the "great distinction," as Mr. Gurney writes, "between major and minor." He says, "the account of the phenomenon given by Helmholtz presents very decided difficulties." Mr. Gurney devotes several pages to the discussion of this question. The gist of his argument we believe to be this: if a slight element of dissonance or of obscurity is sufficient to characterise the minor interval, shall we increase the characteristic effect by making the interval a little more dissonant? or if we take a major triad in imperfect intonation do we alter the ethos of the combination in the sense understood by the term minor? Naturally, in regard to the latter question, the answer is "we do not." But we think Mr. Gurney has rather overlooked the point that what are most generally associated with the idea of minor intervals, namely minor thirds and sixths, are classified by Helmholtz as medium consonances, and a very small change in the intonation will remove them from the category of consonances. There is no doubt that a vocalist or violinist will often intensify the ethos of a minor interval by making it Pythagorean; but if the rebeany thing at all in numerical values, it is worth noticing that, as a question of harmony, the amount of relative roughness in a Pythagorean minor third compared with the true interval is only 26 to 20, whereas in the corresponding major intervals the roughness is as 19 to 8. A great deal of the difficulty in this question, as Mr. Gurney as an æsthetician might have shown us, is in mixing up purely abstract and scientific considerations with the ordinary meanings we attach to technical terms such as major and minor. For example, we say minor third and minor seconds.

such terms the musician is evidently thinking of the scale;

such stever he may talk about. The common as he always is whatever he may talk about. The common prefix minor to effects so utterly distinct, is scientifically an absurdity. Anyhow, a difficulty remains in attempting to adequately define the minor ethos by any harmonic principle. We meet with the same question in what are called the *inversions*, that is, the different positions of a major triad. We are rather sorry to see that Mr. Gurney has adopted without qualification explanations on this subject cautiously suggested by Helmholtz, and repeated with more confidence by Mr. Sedley Taylor. We are told that the reason why we accept, let us say, the second inversion of a major triad, as the same combination in a different position, is because we recognise for example E, G, C as parts of the clang of C. But in the triad there are three primes and three clangs. In the first inversion the prominent clang, if one prime is to be taken as more important than another, is that of E. Why should it remind us of C, more than of its own clang or of that of G? The inversion E, G, C resolving on the triad of E major or minor is according to an extended application of the principle of the movable Doh, the same as C, E), A) resolving on C. The chord C, E, A), is recognised at once by the musician as major; and yet, from a mere harmony point of view, out of the three intervals it contains two are minor! The ethos of the combination as minor is only discovered by resolving it for instance

What Mr. Gurney is driving at in several examples in his work, is the same problem that was proposed long since by Galin in regard to minor effects in the major scale and vice versā. The solution is in the melody either of one scale or of parallel scales of different forms diatonic or chromatic. Modern harmony is a vertical section of those scales, metaphorically moving, as Mr. Gurney very cleverly says music moves, "without stopping to be looked at." Hence its main distinction from the plastic arts; or, as he calls them, "arts of representation." We cannot get rid of the saving truths of "just intonation" by relegating harmony to a lower and a more appropriate sphere; but "intonation" when not a question only for the tuner, the instrument maker, or temperament maker, is mostly dependent on duration, and is controlled by the necessity for gradation, the origin of scales. By insisting too rigidly on just intonation we should very soon get rid of modern polyphony, if not of modern forms in the larger and technical sense. In that case our disputes are removed to other ground, and submitted to possible

conditions and styles in music which at present it is

In respect to gradation, Mr. Gurney, after explaining melodic form, says: "In application to sound-colour, the general meaning of gradation would be in reference to degrees of loudness and softness. For in sound no merging of actual tints is possible; the tone of a violin cannot gradually shade into the tone of a flute as blue into green.'

No, but it seems to us that in this and other passages in his book Mr. Gurney has not treated the question with the same care and thought that Mr. Sully has bestowed upon it. He has not made any effort to separate quality of tone from harmony, or to show where and when they differ in degree, admitting they are the same in kind. He assumes, perhaps, too much in confining the analogy of colour to quality of tone; whilst following current notions he in other places almost violently severs the phenomena of colour from any analogy at all with those of sound. We cannot stop to argue the question, but we may ask, What is it that gives variety of quality? It is, shortly, the harmony of the complex sound; and why should not an harmonic interval be an analogue of colour? and, above all, why should not gradations of pitch enter the question as well as gradations of intensity? He speaks elsewhere of the "monochrome" quality of the pianoforte. In that he is at variance with Helmholtz, who concedes one virtue at least to the instrument-variety of timbre. Any one who is accustomed to recall orchestral effects on the piano and on the harmonium (without stops) will know by comparing the two that Helmholtz is correct.

It is impossible to notice here a tithe of the interesting questions Mr. Gurney has touched upon in connection with the science and æsthetics of music. Many of his readers will most appreciate the large portions of his book devoted to general criticism, or causeries musicales about Mendelssohn and Wagner, Beethoven and "Claribel," and the rest. We confess that of the two dilettantisms, the scientific and the artistic, the first is at the present day the most notable feature, and presents the greatest novelty and interest. We follow Mr. Gurney with more pleasure when he joins in the discussion as to whether orange and vermilion is a colour-discord, or, as he seems to think, nearly a perfect consonance on account of the slightness of the divergence, than when he tells us that the "diminished sevenths" in the "Lohengrin" are not novel effects; or that "in 'Rigoletto,' the opera where sense and decency have perhaps been most conspicuously outraged, and where the general dramatic interest is of the lowest and most trifling kind, the celebrated quartet owes much of its charm to the simple point, that two of the singers are not supposed to know that the others are near them, which gives piquancy to the contrast in the strains they

The passage from the "Lohengrin" Mr. Gurney presents in musical notation, and selects for special animadversion is from the duet between Telramund and Ortrud in the second act, often looked upon by musicians as containing some of the finest pages in the score. As for Verdi's quartet, it has been sung for a whole generation in countless concert-rooms with never-failing applause and without a tenth part of the audience understanding or caring whether two of the singers were supposed to know this thing or the other. As to the dramatic interest of "Rigoletto," that is the affair of Victor Hugo; and, as for Mr. Gurney's notions in regard to its "indecency" we will not say they are pharisaic, because he sets out with a largehearted desire to dispel the æsthetical darkness in the minds of publicans and sinners, and deplores in animated the absence of Sunday bands in the London parks. Moreover, his general opinions are frank, sensible, and sympathetic; but he is a trifle "superlative" in his fancies, and his Mendelssohnic predilections with a thin superposed stratum of Schumann, are very English, and somewhat antiquated. When, in his essays dedicated to general matters in music, he partly returns to scientific and æsthetical questions, he is less prosy; and in a book con-taining much that is popular in form and likely to be

mixing up music and morals with second-hand German and to decipher the hidden meanings of great compositions; or to paint the heads of great composers surrounded by clouds and lambent flames; and to ascribe definite emotional characteristics to certain rhythms, or even to the keys of our pianofortes. All that was prescientific, and is naturally condemned by Mr. Gurney.

Biographie Universelle des Musiciens. Par F. J. Fétis. Supplément et Complément. Publiés sous la direction de M. Arthur Pougin. Tome Second. [Paris: Firmin-Didot.]

M. Pougin is obviously a man who believes that "if 'twere well 'twere done, then 'twere well 'twere done quickly." Not many months have elegand it. quickly." Not many months have elapsed since the first volume of his "Supplément to Fétis" appeared, and now here he is with a concluding volume of 691 closely printed pages, crammed from top to bottom with details. We

cannot suppose that this mass of matter has been accumulated, sifted, and arranged since the first volume came To do so would be to credit M. Pougin with a haste wholly opposed to one's ideas of ordinary care. But, in any case, we have to thank him for an addition to musical bibliography which, even should there be more than the average of errors, cannot fail to prove of value. Musicians in every country will, of course, test the accuracy of the new volume by its notices of their own compatriots, and it

may be otherwise of interest if we look now through some

of its pages in search of English names.

M. Pougin dismisses C. E. Horsley in exactly seven lines, four of which are devoted to a record of his having written some letters to the Musical Standard from New York. His oratorio, vaguely referred to by Fétis, is not even named. On the other hand we have a fair notice of Mr. John Hullah, who, by the way, is described, in true French style when English names are concerned, as having been organist of the "Chartreuse." In dealing with E. J. Loder, M. Pougin wisely resorted to the life of that musician as written by Professor Macfarren for the "Imperial Dictionary of Universal Biography." The notice is, therefore, full and accurate, but we think M. Pougin should have given more than general statements concerning the work done by Charles Lucas. Taking into account the par-ticulars supplied about men not more eminent in their day, it is not enough to say of the late Principal of the Royal Academy of Music that he wrote "several operas, symphonies, &c." Both Professor Macfarren and his brother, Mr. Walter Macfarren, come out successfully from the biographical ordeal, and have no reason to complain either as regards statements of fact or opinion. In the notice of Mr. A. C. Mackenzie it is, perhaps, of small account to find him described as the pupil of Mr. Juson (Jewson), but the omission of all reference to Mr. August Manns is certainly a grave error not easily pardoned. In the twenty-one lines devoted to Alfred Mellon, the writer naïvely confesses that he does not know the name of the opera by that composer, brought out at Covent Garden in 1859; while, after giving a very appreciative notice of Mr. J. Alfred Novello as a publisher, the writer forgets to add that he has been a bass singer and Choirmaster of Lincoln's Inn Chapel. After this, it is not surprising to find the career of Madame Clara Novello summed up in sixteen lines. Sir Herbert Oakeley will not be flattered by remarks which-no doubt unintentionally-sound contemptuous. M. Pougin says that "Sir Oakeley" is not known on the Continent, but that he must occupy a high place in his own country, since the Queen has conferred upon him an honour shared by Benedict and Bennett. "I have not been able," writes M. Pougin, "to collect any further particulars about this artist." He gives us some, however, concerning Mr. George Oakey, Mus. Bac., whose name will be new to many English readers, as well as that of Mr. F. M. Pacey, Mus. Bac., a provincial organist. Madame Patey obtains a somewhat long and appreciative essay, but will scarcely recognise her maiden name in the odd-looking word "Whycotk." On the other hand, the extensively read, many of his remarks will be of great only Pearsall mentioned is described as a contemporary value in attempering the musical mind of this country, professor, author of a little book on "consecutive fifths." which has hitherto been thoroughly middle-class, in the Matthew Arnold acceptation of the term; and prone to particulars respecting Mr. W. Phillipson, a "pianiste

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Words from "Songs for Music."

PART-SONG.

Composed by JAMES SHAW.



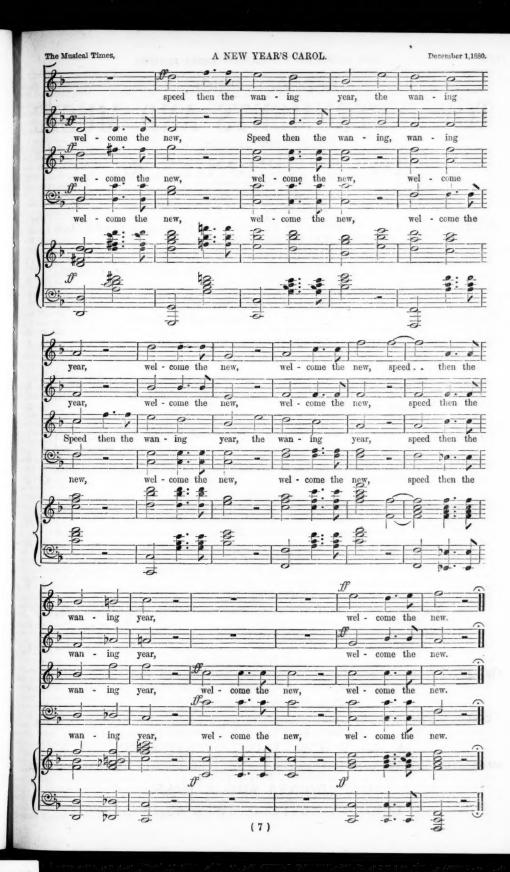












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anglais contemporain," and Mr. A. J. Phipps, to whom a imilar description is given. Mr. E. Prout obtains an dequate notice, nor has Mr. Randegger any serious ground for complaint; while Mr. Brinley Richards, with a column and a half of matter, including a list of his works, should consider himself very handsomely treated indeed. Mr. E. Prout obtains an hould consider nimee very nanosomely treated indeed.

Au contraire, poor Mr. Vernon Rigby does not get a word,
though a Mr. Rodwell rejoices in four lines and a fraction.

Mr. Rigby, however, has for companion in neglect no other
than Madame Rudersdorff. The notice of Madame SaintonDolby omits to point out that she is the author of more han one published Cantata; but that of Mr. Santley is very complete, and, as far as our knowledge goes, accurate. Messrs. John Sewell and Edward Sharp, both now living, are considered sufficiently important for mention. The ketch of Sir George Smart is far from adequate, and is took place under his direction. That of Henry Smart gives even less satisfaction. His oratorio, "Jacob," is not even mentioned, while one of his best known cantatas ippears as "King Porne's Daughter."
It appears from the foregoing that M. Pougin's labours

in the field of English musical biography are not uniformly uccessful nor perfectly discriminating. The chief value of the work undoubtedly lies in its very full notices of French, Spanish, and Italian musicians. For these M. Pougin will ave the thanks of students everywhere, and these alone suffice to commend the volumes he has now completed.

Music and Musicians. Essays and Criticisms by Robert chumann. Translated, Edited, and Annotated by Fanny Raymond Ritter. Second Series. [William Reeves.]

This Second Series of Schumann's contributions to usical literature-consisting, as it must inevitably do, of eviews upon many men who have never won their way to ame—would scarcely command a general acceptance in his country were the volume not arranged by the trans-ator according to a plan which, as she says, is "founded on that of the forms of musical composition." Beginning with reviews of Operas, Oratorios, Symphonies, and Over-ures, the reader is conducted through the Lied, and the various forms of Chamber-music to the Sonata, and thence own the lesser forms of pianoforte composition, ending with criticisms on miscellaneous works for that instrument. Viewed in this light, of course, the work of an unknown composer must be merely regarded as a peg upon which to ang the critic's opinions, and that Schumann's opinions are worth preserving can be scarcely doubted by those who know him as a writer as well as a composer; for though e may have been disposed occasionally to underrate the claims of some of the world's favourites of his day-Herz and Thalberg, for example—he certainly did not overrate he claims of those whose powers, although great, were not hen generally acknowledged. In running hastily through the olume-a reviewer being necessarily the slave of time and pace—we can but pause here and there where a name or an opinion arrests our attention. When we find, for in-tance, Concertos by Moscheles, Mendelssohn, and Sterndale Bennett reviewed by one of their own artistic rank, our interest is at once awakened to know whether the serdict pronounced by so eminent a critic of that day grees with that which has since been returned by the public voice. Speaking of Moscheles' Concerto, he says: "To confess the whole truth, though this Concerto every-where betrays the master, all things have their prime, and he composer who once wrote the G minor Concerto exists no longer." This sounds strange, considering that this nuch-praised G minor Concerto, even, "exists no longer" for modern pianists. Respecting Mendelssohn's Concerto in D minor) he writes: "Mendelssohn is still the same here, he still roams the well-known cheerful path; no lips mile more charmingly than his. . . . If Mendelssohn eserves the praise that he always gives us such musical usic, we cannot, however, deny that in some of his works his character is less, in others more, observable. Concerto is one of those in which it is least impressive. I rr greatly if he did not write it in a few days, perhaps wen in a few hours. It reminds one of a tree from which, when it is shaken, the sweet ripe fruit falls without further trouble." And of Sterndale Bennett's ourth Concerto (in F minor) he says: "A cheerful Bar-

carole carries us from the first movement to the last. I am told that this won all hearts to the Concerto when Bennett played it here in Leipzig." Certainly we may add that it played it nere in Leipzig. Certainly we may add that it "won all hearts" on his performance of the work at a Philharmonic Concert in London; and that when he brought it down into the concert-room at the Royal Academy of Music to "try it through "with his fellowstudents in the orchestra, on one of the usual practice-days, the ringing applause at its conclusion had the effect of almost overwhelming the modest and over-sensitive young composer. One of the most interesting features in this volume is the article entitled "Pianoforte Etudes, arranged volume is the article entitled "Transforte Etitudes, arranged according to their aims." "The wings of many students would droop," says Schumann, "could they see the piles of compositions heaped up. The following table is intended to facilitate their researches." And then we have a masterly list of Studies, which may be perused by pupils with much profit to themselves, classified under headings describing profit to themselves, classified under headings describing their special characteristics. There is also a review of various Studies, in the course of which warm praise is bestowed upon those by C. Mayer, F. W. Grund, C. E. F. Weyse, F. Ries, and L. Berger; so warm, indeed, that many in search of such pieces may perhaps be disposed to inquire whether the works of some of these composers, whose names have almost passed away, are still procurable. We have confessed to "passing hastily" through this volume; but only, be it understood, for reviewing purposes, every line of it having been previously read by us with that pleasure which we are certain will be shared by all who admire pure and high-minded criticism. The work is excellently translated, and we trust will command an exten-

Deutsche Tanze, jur Orbin.

Op. 7. Partitur. 2 Hefte.

Konzert für das Pianoforte mit Begleitung des Orchester.

Von Anton Urspruch. Op. 9. Partitur.

[Hamburg: Aug. Cranz.] Deutsche Tänze, für Orchester. Von Anton Urspruch.

THE name of Anton Urspruch will doubtless be as new to our readers as it is to ourselves. We learn that he is a young composer, one of the professors of the piano in Joachim Raff's Conservatory of Music, at Frankfurt-on-the-Maine. From the publisher's advertisements of other of his works, we find that he has also composed a pianoforte Trio, two pieces for violin, with accompaniments for a small orchestra, a set of variations with a fugue (for two pianos) on a theme by Bach, and that a Symphony from his pen is now in the press. It is evident, therefore, that we have here to deal with a musician who takes his art seriously, and is not content to write ad captandum pieces to win speedy favour from the general public. The German dances appear to have been originally written as pianoforte duets (in which form they are also published), and to have been subsequently arranged for the orchestra. If this be the case, the composer must be congratulated on the skill with which he has adapted them, for the scores read more like original compositions than arrangements. their form these little pieces, which are twenty in number, resemble the Waltzes and German Dances of Franz Schubert, excepting that the new works are in general of larger proportions. In spirit Herr Urspruch appears to have more affinity with the modern German school, especially with such works as Brahms's Walzer, Op. 39. saying this it is by no means our intention to accuse the young composer of plagiarism, or even of unconscious imitation; we make the comparison only to enable our readers to form an idea of the general character of the There are three points which impress us favourably in Herr Urspruch's work-the grace of the melodies, the excellence of the counterpoint, and the tastefulness of the instrumentation. The composer is frequently most happy in the management of points of imitation, little passages of canon, and similar contrivances; while his scoring is full of delicate and beautiful combinations. many of the numbers only a small orchestra is used; and Herr Urspruch shows that he knows how to make a great effect with only a few notes. Whether in their orchestral form, or as duets for the piano, these works are likely to give much pleasure both to performers and listeners. It is, of course, difficult to form an accurate idea of the

full effect of a somewhat elaborate pianoforte Concerto

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without hearing a performance of it, and our judgment of Herr Urspruch's Concerto in E flat must therefore be received with a certain amount of reserve; but the impression produced by more than one careful perusal of score is that, as a whole, the work is not equal in musical value to the Dances just noticed. In form Herr Urspruch shows himself a strict conservative; he begins his Concerto with a long tutti, after the manner of Mozart, and the first movement contains the customary three solos for the piano, separated by orchestral interludes; we also find the cadenza, commencing on the second inversion of the tonic chord. The part of the solo instrument is extremely showy, and quite modern in its technique, though it is open to the charge of a certain amount of monotony in the passage writing, which contains a preponderance of scale passages and broken chords. The instrumentation is effective and tasteful, but the principal themes of the Concerto strike us as wanting in charm. We are inclined to look upon the work as one which does greater credit to the composer's knowledge than to his invention; at the same time we are quite ready to admit the possibility that an actual hearing of the Concerto might considerably modify our opinion. In any case it is good enough to deserve a trial.

The Christmas Book of Little Songs for Young Singers. By J. F. Lorraine. [Novello, Ewer and Co.]

Prominent among the gift books of the coming season will be, or, at all events, should be the handsome volume of nursery songs for nursery singers under notice. In these days of progress it is not unusual to find children catered for in various ways, as though the tastes of their fathers, when they were children, had become unfashionable and unworthy. The Author, we are glad to see, recognises the fact that the little people of to-day are very much like those of all previous days. The themes of the songs are good old nursery stories, sanctified by long tradition and many a loving memory. Here we have "Baa-baa, black sheep" and "Hey diddle diddle," "Hush-a-by, baby" and "Ride a cock horse," "Jack and Jill" and "Little Boy Blue," "Little Bopeep" and "Simple Simon," with a host of others equally prized in the "children's kingdom." "All nursery nonsense," some may say, but it is often nonsense with a moral. Many a man thinking himself wise cannot appreciate the reluctance to arouse Little Boy Blue from the happiness of slumber to the misery of a waking world in which sheep go astray and cows trespass on the corn, while even grave and learned Home Secretaries do not disdain to preach precisely the lesson of "The Queen of Hearts":—

The Queen of Hearts, she made some tarts, All on a summer's day;
The Knave of Hearts, he stole those tarts, And took them clean away.
The King of Hearts called for those tarts, And beat the Knave full sore;
The Knave of Hearts brought back those tarts, And wow'd he'd steal no more.

Nonsense indeed! Why, there is a whole system of philosophy in these nursery ditties. The music to the songs are just what such music should be, and the statement implies that a very difficult task has been conquered. The melodies are of such small compass that singing them cannot injure the delicate vocal organs of little children. They are tuneful, moreover, and "catching"; while the accompaniments are so simple that a mere beginner can manage them with little effort. As we have intimated, the volume is handsomely got up, and in every respect worth giving and receiving.

Carols Old and New. Stainer and Bramley. Library Edition. [Novello and Co.]

This work is so fully accepted as a standard collection of carols, and has passed through such a wide circulation, both in this country and America, that any critical remarks on its contents are quite uncalled for. All that we have to notice now is, that this elegant edition, printed on beautiful paper with a large margin, is intended to supply the ordinary book-lover with a source of reference for his library shelf. The previous editions have been either too luxurious in consequence of the illustrations, or too utilitarian in consequence of the paper covers, for the taste of

the general reader. Here, however, we have the valual and extensive labours of the editors in a form which, what it does the greatest credit to the taste of the publisher will also be of the greatest utility to the student of the most interesting branch of musical folk-lore. The endustive history of carol-singing, given in the modest form of a preface, shows at once how fully qualified Mr. Brame was for the duties of editor of the words. What could done by extensive research and refined feeling for the spirit of our language at different epochs has here, a throughout the book, been done by Mr. Bramley; and it interesting historical essay, which now appears for the fittine, will of itself be sufficient to reward the possessor, this special edition.

Drei Sonaten für Violine mit bezifferten Bass. Vi Though : Georg F. Händel. Für Violine und Pianoforte. Bes wenty-ni beitet von Gustav Jensen. [Cöln: Tonger.]

In 1732 Handel published a set of "Twelve Sonatasi a Violin or a German Flute," having written them, as wasaid, for the then Prince of Wales, a fairly good amate musician. At rare intervals selections from these, other of the great master's instrumental works, are public heard, but more, we suspect, as objects of antiquariani terest than anything else. A really artistic thing, however does not cease to live because the fashion of the day pass ti by. It exists for all who are art-lovers in truth; and therefore, we are glad to find Herr Jensen taking the trouble to arrange in their present form the three Sonat named above. Not only were they in their original shall shall be above. difficult to obtain, but having merely a figured bass, an teurs could do little with them. As it is, they are readily available, while comparative easiness brings them with the means of violin-players generally. About the merita these works there cannot be two opinions. Handel wm them in the early prime of his powers, and the music conspicuous for the freshness and spontaneity of its theme On his part, Herr Jensen has much heightened their valu and charm by a pianoforte accompaniment which is prominent without obtrusiveness. The temptation to over doing has been successfully resisted, and the solo is en riched while its simple outlines remain as conspicuous a ever. At the present time, when reaction against excess is directing public taste to the old masters, these Sonata in their new form should be very acceptable.

Harmony Notes. Compiled by E. M. Bowles. [Lamborn Cock.]

THE modest title of this little book will scarcely perhap sufficiently indicate its value to those who do not desire dive deeply into the science of Harmony. The authors says in her preface: "Having through many years' e-perience in teaching found the great advantage of conveying the necessary information in as few words as possible, compiled the following ' Notes' for the use of my pupils" and we may at once say that she has not only used "fer words" in imparting the elementary principles of Harmon, but that these words are very much to the purpose Commencing with a description of the production of Sound, she continues with brief, but lucid, explanations Rhythm, Time, Staves and Clefs, Scales, Intervals Musical Terms, Triads, Chords of the seventh and nink Leading and Diminished sevenths, Suspensions, Cadences Sequences, and Harmonising. The observations upon a these subjects are generally extremely good, and indee could only have been written by one who has thoroughly systematised her plan of teaching. We think, however, that when the book comes to a second edition it would be a second edition. well to say that the Tonics of Major Scales, requiring sharps, succeed each other by ascending perfect fifths, at those requiring flats by ascending perfect fourths, as we know, by experience, that young students are apt to erri this matter. We should like also to suggest that, on page 13, the word "Perfect" should be taken out in describing a Major or Minor Triad. A bass note with a major third and perfect fifth is a "Major Triad," and with a misor third and perfect fifth is a "Minor Triad." A pupil hearing the term "Perfect" applied to either would naturally imagine that it could also be "Imperfect." These matters, however, are mere trifles, and affect not our general commendation of the work.

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I am well pleased. Anthem for tenor solo and chorus. By Henry Hiles, Mus. Doc., Oxon. [Novello, Ewer and Co.]

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ich, whi ublishe at of the property of and study, comes next, and a massive chorus, finishing with a very elaborate fugue, brings the anthem to a close.
Though a large composition—extending as it does over twenty-nine octavo pages—and one which will tax the powers of the best of choirs, we heartily recommend it, natasi celing sure that it will repay the trouble taken to learn it.

> Trois Canons pour Orgue. Par Th. Salomé. [Schott et Cie.]

CANONS, as a rule (especially if they are of any con-iderable length, such as the above), are more pleasing to arian iderable length, such as the above), are more pleasing to howeve the eye than to the ear; but we must give M. Salomé the y pass redit of having written three interesting, and at the same th; as time grammatically correct, specimens of this branch of king the temposition. The three canons are all written than the same than the contract of the king the composition. The three canons are all written "at the Sonat petave." The first—in E minor—is perhaps the least all shap leasing of the three, but the second—in A major—is a ss, am very taking three-part study, and one that is sure to meet a read with favour. The third—in F major—opens with a subject n with for trumpets, and being a very spirited composition, will merit also find its admirers.

THE name of the author of "The Masonic Muse," rethems viewed in our last number, was printed "Crozer," instead ir valu of "Croger."

#### FOREIGN NOTES.

uous at excess Special performances of "Der Fliegende Holländer," texcess "Tristan und Isolde," "Lohengrin," and "Die Meistersonats inger" were recently given in succession at the Royal Theatre at Munich, in honour of Richard Wagner, who has just returned to his Bavarian home, after a prolonged stay in Italy. The master, who was present on the occa-sion of the performance of his "Tristan," was greeted perhap sion of the performance of his Alisan, but throughout the evening with demonstrations of unbounded enthusiasm on the part of the audience. By express desire of the King of Bavaria, the Introduction to Richard are wagner's new music-drama "Parsifal" was performed at wagner's new music-drama "Parsilal" was performed at a private concert at the Munich Hof-Theater, under the direction of the composer, previous to his departure for Bayreuth. Only a few privileged persons were present on the occasion, and in their opinion the portion of the work produced must take rank with the most beautiful and touching that has ever flown from the pen of the reformer.

At the Hof-Theater at Dresden, Gluck's "Orpheus," nints newly mounted and carefully rehearsed, exercises an immense attraction upon the public, the house being crowded lences of the performance.

Schubert's scarcely known opera, "Alphons und Estrella,"

rearranged for stage performance and supplemented by other compositions of the same master by the Viennese capellmeister, Herr Fuchs, is shortly to be performed both at the Austrian capital and at Cologne. The work of adaptation is said to have been most skilfully accomplished.

puiring adaptation is said to have been most skilfully accomplished.

The recent first production at Hamburg of Rubinstein's opera "The Demon," seems to have resulted in little more than a succès d'estime, "attributable," as a local critic page beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the resisting beld by Rubinstein in the general regard for the observes, "as much to the general regard for the position held by Rubinstein in the musical world as, and more especially also, to the truly admirable performance on the part of all concerned in the representation of the work."
The subject of the opera is taken from Ljermontoft's weird and fantastic story, but has, it is said, suffered considerably in its congruity at the hands of the librettist.

A special performance in commemoration of the cen-tenary anniversary of the birth of Conradin Kreutzer was

announced to be held at the Hamburg Stadt-Theater, on the 22nd ult., consisting of that composer's most popular

opera, "Das Nachtlager von Granada."
Hector Berlioz's "La Damnation de Faust," was produced for the first time in Germany on the 8th ult., by the Rühl'sche Gesangverein at Frankfurt, the audience following the progress of the work with much interest, though scarcely with enthusiasm. The director of the performance, Herr Kniese, is also the author of the

German translation of the text.

Verdi's "Aïda" has lately been performed at the Imperial Opera of Vienna, in honour of the ex-Khedive Egypt at whose instance, it will be remembered, the work was first undertaken by the composer.

The fifth annual Silesian Music Festival is announced to take place from the 29th to the 31st of May next. Handel's "Samson" and Beethoven's Ninth Symphony

A new symphony, by Joachim Raff, entitled, "In the Autumn," was performed, for the first time, some weeks ago at Wiesbaden, under the able conductorship of Herr Louis Lüstner. The new work, which has not yet been whileheld was averaged to the conductorship of t published, was extremely well received.

At the Paris National Opéra the long-expected performance of Rossini's "Comte Ory" took place on October 29, and the work having been splendidly mounted has since exercised a good deal of attraction, the principal rôles being in the hands of Mdlles. Daram and Janvier, MM. Dereims, Melchisedec, and Boudouresque. Verdi's "Aïda," Rossini's "Tell," Halévy's "La Juive," Thomas's "Hamlet," Meyerbeer's "L'Africaine" and "Les Huguenots" were the remaining operas sustaining the répertoire of the national institution during the past month. The Opéra-Comique gave its third popular performance at reduced prices on the 15th ult., when the influx of the public was as great as on the two previous occasions. Nothing of particular interest has occurred at the remaining lyrical establishments of the French capital.

M. Massenet is said to be engaged upon the composition of an opera founded on Goethe's story of "Die Leiden des jungen Werther," which is to be produced next year at the Opéra-Comique.

M. Halanzier, the late director of the Paris Opéra, has been elected President of the Association des Artistes Dramatiques in the room of the late Baron Taylor.

At the instigation of the Paris journal Le Figaro, a bust of Jacques Offenbach, from the chisel of Franceschini, was placed in the Théâtre des Variétés on the 19th ult., on which occasion also a selection from the compositions of the jovial maestro was performed, in which many prominent artists of the French capital took part.

Tumultuous scenes are again reported to have taken place at one of the recent Concerts Populaires at Paris, on the occasion of the performance of the Introduction to Wagner's "Lohengrin." The demand for an "encore" by a part of the audience being resisted in the most noisy and demonstrative fashion by the dissenting portion; the conductor, M. Pasdeloup, announced to the excited assembly that Beethoven's Septet should now be played, and that at the conclusion of the concert, the "Lohengrin" introduction should be repeated, so that those who desired to hear it again might have the opportunity. About one-third of the audience left the room before the obnoxious strains of the "Gral" motive were again struck by the or-

A crowded and distinguished audience assembled at the Châtelet Théâtre, at Paris, on the 24th ult., to witness the first performance in public of a "Symphonie-poétique," by M. Alphonse Duvernoy, whose work had obtained the first prize annually awarded by the city of Paris. The symphony is entitled "La Tempête," being descriptive of scenes in Shakespeare's drama, and demands the assistance of a chorus and solo vocalists, in addition to the orchestra. The performance is said to have been an excellent one, the vocal parts having been in the hands of Mesdames Krauss and Duvernoy, MM. Faure, Vergnet, and Gailhard. Respecting the composition itself, a correspondent of the Daily Telegraph says: "On the whole, M. Duvernoy's adaptation of 'The Tempest,' if not conspicuously brilliant in all its numbers, is distinguished by some melodious music in the second part of the symphony."

At Rio de Janeiro an opera entitled "Salvador Rosa," by Gomes, has recently achieved a brilliant triumph. Madrid, the same composer's opera "Guarany" met with

moderate success.

A Musical Exhibition is to be held at Milan from the 1st of May to the 30th of July next, in connection with the forthcoming National Industrial Exposition at that town. Possessors of rare instruments, &c., are invited to com-municate with the President of the undertaking, Count Borromeo, via Manzoni 41, Milano.

At the Vittorio Emmanuele Theatre of Turin a new

opera entitled "Preziosa," by a young composer, Antonio Smareglia, was recently produced with some success. The music, a correspondent informs us, contains some truly popular elements, but the work does not appear to attract general attention. The young maestro is, however, said to be endowed with considerable talent.

At Florence, four musical matinées of chamber music will be held during this month, under the auspices of Signori Buonamici, Chiostri, and Sbolci, and comprising interesting programmes, chiefly of a classical character.

We acknowledge the receipt of the first few numbers of a new music journal, entitled Musik-Welt, published at Berlin and edited by Herr Max Goldstein. Our young contemporary, to judge from the subject-matter so far produced, and the general excellence of its get-up, should, we imagine, soon find its way into public favour. journal, Die Tonkunst, after the recent death of its founder and late editor, Albert Hahn, continues to appear, in an enlarged form, under the editorship of Herr Otto Wange-We have also received further numbers of the new periodicals, the Musikalisches Centralblatt and the Zeitschrift für Instrumentenbau.

The death is announced, at Berlin, of Carl Friedrich Weitzmann, a musician of some repute, and pupil of

Spohr and Hauptmann.

At Paris died, at the age of seventy-three, Sylvain Saint-Etienne, the well-known librettist and musical critic.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad :-

ently given at some of the leading institutions abroad:

Paris.—Concert Populaire (October 31): Overture, "Leonore" (Beethoven); Symphony, "Roma" (Bizet); Berceuse (Reber); Violin Concerto (Rubinstein); Fragments from "Missummer Night's Dream" (Mendelssohn). Châtelet Concert (October 31): Pastoral Symphony (Beethoven); Overture, "Béatrice" (B. Bernard); Introduction and Allegro from Pianoforte Concerto (B. Godard); Le Rouet d'Omphale (Saint-Saëns); Concerto in C minor for two pianofortes (Bach); Le Dernier Sommeil de la Vierge (Massenet); Overture, "Zanetta" (Auber). Concert Populaire (November 7): Symphony, "The Queen" (Haydn); Concert Populaire (November 7): Symphony, "The Queen" (Haydn); Concert Opulaire (November 7): Symphony, "The Ochételet Concert (November 7): Symphonis fantastique (Berlioz); Overture, "Princesse Jaune" (Saint-Saëns); Orchestral Suite from "Castor et Pollux" (Rameau); Pianoforte Concerto in E flat (Beethoven); Danse Persane from "Le Feu" (E. Guiraud); "Pattie," ouverture dramatique (Bizet). Concert Populaire (November 14): Symphony, "In the Forest" (Raff); Largo for oboe (Handel); Sérénade Hongroise (Joncières); Pianoforte Concerto in E flat (Meyerbeer). Châtelet Concert (November 14): Symphony in the Forest" (Raff); Largo for oboe (Handel); Sérénade Hongroise (Joncières); Pianoforte Concerto in A minor (Mozart); Danse macabre (Saint-Saëns); Overture, "L'Étoile du Nord" (Meyerbeer). Châtelet Concert (November 14): Symphony in D major (Brahms); Adagio and Minuet for clarionte (Weber); Pastoral Symphony (Brehtoven); Violin Concerto (Mendelssohn); "Kermesse" (B. Godard). Châtelet Concert (November 21): Romental suite (Delibes). Concert-Populaire (November 21): Reformation Symphony (Pethoven); Fragments from "Beuvenuto Cellini" (Berlioz); Prelude to "The Deluge" (Saint-Saëns); "Kermesse" (B. Godard). Leipzig.—Euterpe Concert (November 2): Symphony, Comjor (Schubert); Serenade for stringed orchestra (Dvorák); Overture, Chabele Concert (November 2): Symphony, Comjor (Schubert); Serenade for st

(Saint-Saens); "Kermesse" [B. Godard).

Leipzig, — Euterpe Concert (November 2): Symphony, C major (Schubert); Serenade for atringed orchestra (Dvorák); Overture, 
"King Lear" (Berlioz), vocal soli. Gewandhaus Concert (November 4): 
In memory of Mendelssohn's death: 93th Psalm, Symphony A major, 
Overture "Melusine," "Ave Maria," Finale from "Loreley" (Mendelssohn). Gewandhaus Concert (November 17: Overture, "Anacreon" 
(Cherubini); Pianoforte Concerto, C minor (Saint-Saens); Overture, 
"Leonore," No. 3 (Beethoven); Ballade (Chopin); Gavotte and Variations (Rameau); Symphony, B flat major (Beethoven).

Cologne.—Gürzenich Concert (October 26): Oratorio, "St. Paul" (Mendelssohn). Gürzenich Concert (November 9): Overture, "Coriolanus" (Beethoven); Violin Concerto (Saint-Saëns); Cavatina from "Il Barbiere di Siviglia" (Rossini); Symphony, G minor (Mozart).

Wiesbaden.—Concert of the Cur-Orchester (November 5): Concerto, G minor, for two solo violins and violoncellos and stringed orchestra (Handel); Symphony No. 2 (Volkmann); Overture, "Midsummer Night's Dream" (Mendelssohn). Concert of the same (November 12):

Overture, "Waldmeister's Brautfahrt" (Gernsheim); "Zur Henzeit," Symphony No. 10, MS. (Raff); Entr'acte and Ballet from "J Baba" (Cherubini); Overture, "Leonore," No. 2 (Beethoven). Baden-Baden.—Concert of the Cur-Orchester (November 19): On the Cherupent, "Leonore," No. 3 (Beethoven); "Passacagila" for organ (Back Variations on "God save the King," (Haydn); Symphony, "Jupite (Mozart), vocal soli.

Turin,—First Concerto Popolare (November 21): Symphony (Bendown); Figure (Savatina (Raff); "Leonora" (Bandini); Prelude, "Il Figure di Tiziano" (Mancinelli); Overture, "Oberon" (Weber).

#### CORRESPONDENCE.

THE STAFF v. TONIC SOL-FA NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-In my reply to Mr. Manson I was not thinking of any particular application of the Tonic Sol-fa Notation but of the Notation per se-a medium of conveying idea but of the Notation per series in the third in singing the Tonic Sol-faist has a great advantage in knowing where abouts in a key he is at every note he sings; and the advantage is still further increased when the singer from the Staff Notation has only his single "part" before him. In the example given by Mr. Manson, notwithstanding the formidable array of sharps, the key of B is more palpable than when the Tonic Sol-fa is employed; but to make the example more just, either the chromatic sign should be used in the latter, or the key-signature inserted in the former where the change occurs. I believe th superiority of the Tonic Sol-fa method (granting, for the moment, that there is any) consists in the more thorough teaching its pupils receive. The average chorus-singer teaching its pupils receive. The average cnorus-singe, would probably be puzzled to say what key he was going to when attempting the example given by Mr. Manson, on the other hand, the average Tonic Sol-faist, after the first bar or two, might easily forget what key he was singing in. The matter is well put by the late Mr. John Curwen in "The Teacher's Manual" (the most valuable legacy ever left to teachers, whatever their subject may be): "The established Notation, as a system of signs denoted the property of the state denotes absolute pitch as its principal thing, but it als connotes, by help of its signatures, key-relationship, and Our Tonic Sol-fa Notation denotes key-relationship, and connotes, by help of its signature, absolute pitch first, doubtless, key-relationship-i.e., the relation of tones to the key-tone-is the most important matter for the student, and for that the Tonic Sol-fa is most valuable; that acquired, the Staff Notation becomes superior, in my judgment, because the indication of key is always present, however rapid the modulation.

I am, Sir, yours faithfully, STEPHEN S. STRATTON.

Edgbaston, November 21, 1880.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I have read with great interest the letters in THE Musical Times on the subject, "The Staff v. Tonic Sol-fa Notation"; but I must say I do not agree with Mr. Manson's opinions on that subject. To give an example: for showing that the Sol-faist has the advantage over the Staff Notationist in reading music, where there are extreme modulations he writes a piece of music in the key of C major for two bars only; then, without any mode lation whatever, he starts off again in the key of B major.
Again, in his Sol-fa translation of it he changes the key

Why does he not do so in the Staff Notation edition by making F, C, G, D, and A F#, C#, G#, D#, and A# at the beginning of the third bar? or, if he wish to keep the accidentals in the Staff Notation, why does he not continue the Sol-fa in the same manner, so as to put the Stal Notationist on a level starting-point with the Sol-faist?

Since, as I have above stated, there is no legitimate modulation, I do not think that the music illustrates his views at all.

With regard to accidentals, I should think that the puzzle the Sol-faist more than the Staff Notationist, an that a piece of music like "Quando corpus morietur, from Rossini's "Stabat Mater," could be read more easily by the Staff Notationist than by the Sol-faist.

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R. C.—No s L. Mus., T. QUERO.-T

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Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

It is worthy of note that the example given by Mr. Manson does not for the first two bars go from the key of C, and in the rest from the key of B, even for a single accidental.—I am, yours truly. ccidental.-I am, yours truly,

November 15, 1880.

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#### BACH'S ORGAN WORKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

-Those who study Bach's Organ Works will perhaps have noticed that the bulky eight volumes assume the shape of an organ school.

Bach wrote works for teaching purposes, and a large number of the smaller fugues and choral preludes seem to

be written for practical uses.

With care the whole of the contents of the eight books might be selected progressively, beginning with the short might be selected progressively, oeginning with the single preludes and fugues, and other pieces contained in the eighth book, continuing through the choral preludes and fugues on choral melodies, through the six sonatas, and finally leading up to the gigantic works, such as the Prelude and Fugue in B minor, the Toccatas in F and C, and the rest of the popular great organ com-

It is interesting to find in the eighth book a specimen of Bach's Arrangements for the Organ in the four Con-certos; these, according to Mr. Best, are Violin Concertos by Vivaldi "accommodated to the Organ" by J. S. Bach.

A player brought up in this great organ school would arrive at no mean excellence: the six sonatas or trios, well studied and practised, would fully repay the labour and time spent upon them by the freedom and independence they would confer on the student.—Yours, &c.,
T. W. TRIGGS.

10, Parkholme Road, Dalston.

In Mr. Parr's letter on "A Neglected Hymn-Tune," which appeared in our last number, the name of Jer. Clark's tune was printed "Uppingham," instead of "Uffingham." In the observations upon the hymn-tune "Melcombe," where it is stated that Mr. Havergal has "altered the bars in ten places," it should read that he has " altered the bass."

#### TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

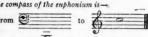
Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may

Correspondents are informed that their names and addresses must accompany all communications.

cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. C. L.—The compass of the euphonium is—



The notes are played as written.

H. D.—We should advise our correspondent to enter the Royal Academy of Music.

T. B. Ball.—We do not know any such Society as that mentioned by our correspondent. R. C.—No setting of the "Erl König," by Beethoven, has ever been published.

L. Mus., T.C.L.—There should not be any pauses made in singing the choral.

MRO.—The passage alluded to is clearly in the key of B flat, and therefore our correspondent is right. In Handel's MS., however the A flat remains uncontradicted. We have never, to the best of our recollection, heard it sung A flat.

GAMMA.-We know nothing whatever of the person mentioned.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

papers or supplied to us by correspondents.

Batley.— The first annual Festival of the Batley and District Church Choral Union was held in the Parish Church, on Saturday, the 6th ult. The choirs of the neighbouring parishes, numbering about 200 voices, attended. The Rev. L. S. Calvert, M.A., Head-Master of the Grammar School, intoned the service, and the servine was preached by the Rev. J. Ingham Brooke, M.A., Rural Dean. The service consisted of special pealms, hymns, and the anthem, "O praise God in His holines," by T. T. Trimmell, all of which were excellently rendered. Mr. F. Sykes, Organist of St. Peter's, Morley, presided at the organ; and the choirs were ably conducted by Mr. Jno. Tomlinson, Organist and Choirmaster of the Parish Church, Batley. — The thirty-fourth Subscription Concert of the Chroal Society, took place in the Zion Chapel, on Wednesday, the ryth ult., when Handel's Oratorio Samson was performed by band and chorus of 250 performers. There was a large and appreciative audience. The artists were Madame Cross-Lavers, Miss Orridge, Mr. Jos., Maas, and Mr. Henry Cross. The work was, on the whole, very well rendered, the chorus singing being particularly good. Mr. Maas received enthusiastic encores for the songs "Why does the God" and "Thus when the sun," and also for the duet with Mr. Cross, "Go, baffled coward." Mr., I. Tomlinson lent valuable assistance at the organ, and Mr. J. W. Bowling ably officiated as Conductor.

Bepperen.—The third Concert of the fourteenth season of the Musical

Bowling ably officiated as Conductor.

Bedford.—The third Concert of the fourteenth season of the Musical Society took place on Tuesday evening, October 26. The special interest of the Concert was the production of a new Cantata, by Mr. Aguilar, entitled The Bridal of Triermain, the words selected from the poem of Sir Walter Scott. The work was conducted with care and well-directed energy by the composer, who received quite an ovation at the termination of the performance. The soloists were Miss H. Nunn, Miss Burnett, Mr. Pearson, and Mr. De Lara, who all entered into their task with zeal and effect; and the chorus left very little to be desired, reflecting the highest honour on Mr. Diemer, the talented and energetic Conductor. The orchestra, with Mr. D'Egville as principal violin, gave excellent effect to the composer's rich and picturesque instrumentation; and the harp obbligato was played most skilfully by Herr Oberthur. The second part of the programme was miscellaneous.

instrumentation; and the harp obbligato was played most skilfully by Herr Oberthir. The second part of the programme was miscellaneous.

Belfast Choir, took place in the Ulster Hall, on Friday evening, the 5th ult., before a large and enthusiastic audience. The programme, which was miscellaneous, was sustained by the following artists: Mdlle. Ilma de Murska, Mesdames Sinico-Campobello and Vogri, Signori Susini and Campobello, and Herr Max Spicker, solo pianist. The second Concert of this Society is to take place on the 7th inst., when Handel's \*Jephtha, with full orchestra, will be performed for the first time in Belfast. The services of the following vocalists have been secured for this Concert: Miss Annie Marriott, Miss Kate Baxter, Mr. Henry Guy, and Mr. Winn. Leader, Mr. H. Cohen; Conductor, Mr. Fred. C. Smythe, Mus. Bac. — The first Concert of the sixth season of the Choral Association took place in the Ulster Hall, on the 12th ult., and was largely attended. Mr. W. J. Kempton conducted. Handel's Sixth Chandos anthem, which was included in the first part of the programme, gave the audience an opportunity of noticing how admirably the members had been led to appreciate the requirements of this noble work. The organ accompaniment was played by Mr. Archer. The solo numbers in the anthem were sung by Madame Cross-Lavers, Miss Damian, Mr. Harper Kearton, and Mr. Henry Cross. In Beethover's "Creation's Hymn" Miss Damian achieved a most emphatic success. The first part of the Concert terminated with the "Vesper Hymn" by the same composer. It was sung by the quartet of artists and the chorus in a manner that very nearly reached perfection. Mr. Archer's powers of execution were amply displayed in the performance on the grand organ of a Concert was highly successful, and reflected great credit upon Mr. W. J. Kempton (the Conductor), and the members of the association.

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BIRMINGHAM.—The Organ Recitals by Mr. Stimpson, at the Town Hall—given free for the present, through the generosity of the Mayor—appear to be thoroughly appreciated, and attract large audiences or Saturday afternoons. The selections are well varied, and chosen with discretion. Poor music is avoided, but on the other hand the programme is not made up exclusively of that very strict school of organ music which only musicians can understand and admire. It is needless to say how skilfully all the compositions are played, considering the wide reputation and well-known ability of the organist.—Two Concerts have recently been given with much success, in the Town Hall, under the auspices of the Musical Association, and have been attended by large audiences. At the first of these, Elijah was performed. The choruses were sung by the Holte Choral Society, and the solos by Miss Blanthorne, Miss Clara Myers, Miss Emilie Harris, Mr. C. B. Bragg, and Mr. Lander; Mr. C. J. Stevens officiating as Conductor. At the second Concert a miscellaneous programme was provided, at which Madame Florence Clare sang, and made a very favourable impression. The singing of Mr. Bickley's glee party was also an especial feature of this Concert.—The Carl Rosa Opera Company have been giving a series of performances. The works presented were Lucia di Lammermoor, Carmen, Sonnambula, Trovatore, Mignon, and (for the first time in Birmingham) Flotow's Stradella.—The Festivak Choral Society began its season on October 28 with a fine performance of Spohr's Fall of Babylon, the principal vocalists being Mrs. Osgood, Miss Helen D'Alton, Mr. W. Shakespeare, Mr. R. Hilton, and Mr. Lander. The Oratorio was preceded by Meyerbeer's "Ninety-first Psalm," which, as a novelty in Birmingham, was much appreciated.—Mr. S. S. Stratton's second Chamber Concert took place in the Masonic Hall on Tuesday, the 2nd ult. The occasion was spec

formance. The work was much admired and excellently rendered. Other items were the Trio in F by Saint-Säens, the Violin Romance, Op. 42 (Max Bruch), both for the first time; Haydin's Emperor Quartet, and pianoforte solos by Schumann and Henselt. The strings were the same as before, and Mr. Rowland M. Winn was the solo pianist.—The Philharmonic Union's second Concert took place in the Town Hall on Thursday, the 4th ult., the programme being miscellaneous. The choral part included Mendelssohn's "Forty-third Paslm" and a collection of part-songs. Miss W. J. Williams and Mr. W. Evans contributed several songs with good effect, and Mr. Stimpson gave some admirable organ solos. Instrumental music was prominent, the programme including Mozart's rarely heard Quintet for piano and wind instruments, the executants being M. Dubrucq (oboe), Mr. Lazarus (clarionet), Mr. Mann (horn), Mr. Wootton (bassoon), and Dr. Heap (pianoforte). A Sonata for clarionet and pianoforte by Dr. Heap was another noteworthy item; it was capitally rendered, and well received.—Messrs. Harrison's second Subscription Concert was given in the Town Hall on Monday, the 15th ult. The artists were Mesdames Albani and Trebelli, Mr. Barton McGuckin, and Signor Foli; solo violin, M. Musin; solo organ, Mr. Stimpson; solo pianoforte, Mr. R. Rickard; and Conductor, Mr. Leipold. The programme was miscellaneous, and contained a Duet from Boito's Mcistofele, Mendelssohn's "Variations Sérieuses" for pianoforte, and Schubert's Rondo in B minor for pianoforte and violin.—Mr. Stockley began his eighth series of Orchestral Concerts on Thursday, the 18th ult., when a large audience assembled in the Town Hall on Monday, the vore the first time in Birmingham. Other works given were the Overtures, Hebrides (Mendelssohn), Medea (Cherubini), and Iphigenia in Aulis (Gluck). Mr. Stimpson performed Handel's Organ Concerto, No. 2, in B flat. The vocalists were Miss Anna Williams and Mr. Arthur Wilmot. The boad, which improves every year, is now in a highly efficient state.
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Dr. Heap. Mr. I. M. Abbott gave several capital performances on the violin, and Mr. C. J. Rankilor conducted.

Bradford.—Mr. J. H. Clough, Organist to the Bradford Festival Choral Society, gave a Concert on Thursday evening, October 28. Miss Henrietta Tomlinson, Madame Armitage, Mr. C. Blagbro, and Mr. Thornton Wood were highly appreciated in their selections. Mr. H. Newboult, of the National Training School of Music, played in a graceful manner Chopin's Polonaise in E flat, Op. 22. Trios by Fesca and Reissiger were given in admirable style by the Concert-giver, Mr. J. Gatecliff (violin), and Mr. W. B. Cross (violoncello).—On Friday evening, the 12th Ltd., Mr. S. Midgley gave the first of two Concerts of chamber music in the Church Institute. He was assisted by Herr Straus, Signor Scuderi, Herr O. Bernhardt, Mr. J. Drake, and M. Vieuxtemps. The programme commenced with Mozart's String Quartet in D minor; the other work for strings alone was Mendelssohn's Quintet in B flat. English music was represented by a Sonata for piano and violoncello by C. Villiers Stanford. The other novelty was Rheinberger's piano Quartet in E flat, Op. 38, of which it is impossible to speak too highly, or to describe the warm feelings of admiration which it excited. The performance was worthy of the work, and it left an impression which will not soon be effaced. The remaining numbers of the programme were a violin Sonata by Locatelli, and a couple of piano solos by Chopin—Etude, Op. 25, No. 7, and Fantasie Impromptu, Op. 66. Herr Straus gave an impressive rendering of the Sonata, and Mr. Midgley's solos were exceedingly welcome.

welcome.

Bristol.—On Monday, October 25, Mr. Lawford Huxtable gave another ballad and instrumental Concert in the Colston Hall. The vocalists were.—Miss Ada Patterson, Miss Helen D'Alton, Mr. Sidney Tower, and Mr. Lawford Huxtable, all of whom were extremely successful in the pieces selected. Some instrumental music was capitally given by Mr. J. Pomeroy (violin and violoncello), Mr. Lawford Huxtable (pianoforte), and Mr. J. V. Tittle (pianoforte and American organ).—On Monday, the 1st ult, the fourth of Mr. Riseley's Popular Concerts was given in the Colston Hall. The band performed in excellent manner Schumann's grand Symphony, No. 1, in B flat, Op. 38; Mendelssohn's Overture, Rny Blas; Wagner's Overture, Tanshäuser; Rossini's Overture, Semiramide; Weber's Overture, Der Freischütz; Boccherin's Minuetto in A major, for muted string orchestra; and the Gavotte from Ambroise Thomas's Mignon. Miss Kate Shackell, R.A.M., and Mr. Harrison were the vocalists.—On Monday, the 8th ult., Mr. Huxtable gave another ballad and instrumental Concert in the Colston Hall, the vocalists being Miss Emmeline Dickson, Miss ult., Mr. Huxtable gave another ballad and instrumental Concert in the Colston Hall, the vocalists being Miss Emmeline Dickson, Miss Mabel Waite, Mr. Lawford Huxtable, and others. The instrumentalists were, as before, Messra, J. Pomeroy, J. V. Tittle, and L. Huxtable.—On the 13th ult., the fifth Concert of Mr. Riseley's popular series was given in the Colston Hall, when the following works were extremely well given: Mozart's grand Symphony in G minor; the incidental music to Mendelssohn's Midsummer Night's Dream (Overture, Scherzo, Notturno, and Wedding March); Beethoven's Overture, Leonora, No. 3, in C; and Rossini's Overture to William Tell. The vocalists were Miss Yates and Miss Lilian Yates. At both Concerts Mr. A. W. Waite led the band, and Mr. George Riseley conducted.

CHELTENHAM.—The musical season commenced in this town most audional party. The Assembly Room was crowded with an enthusiastic audience. Madame Patey was assisted by Miss Mary Davies, Messrs. F. King, Frank Boyle, Howell, and Thouless.

CHICHESTER.—Mr. Seymour Kelly gave an excellent Concert on the 2nd ult., assisted by Miss Emily Moore, Miss Alice Osmond, Mr. C. A. White, R.A.M., Mr. C. E. Pillow, and Mr. Wrixon Kelly as vocalists. Mr. C. G. Marchant (Organist of St. Patrick's Cathedral, Dublin) played two pianoforte solos with great skill and artistic merit, particularly a Fugue of Rheinberger's, which was enthusiastically redemanded.

CLIFTON.—On Monday, the 8th ult., the members of the Victoria Musical Society gave their first Subscription Concert for the season at the Victoria Lecture Hall, when Mendelssohn's Elijah was performed.

The principal vocalists were Miss Kate Probert, Miss Annie Howd Miss Rosa Bailey, Mr. E. T. Morgan, and Mr. W. Thomas. Mr. F. B. Dyer conducted the band and chorus of eighty performers with gracer. The soprano solos were well rendered throughout by Miss Kas Probert, Miss Annie Howell joining her with good effect in the das "Zim spreadeth her hands for aid." Miss Rosa Bailey's rich vior was well displayed in the air. "O rest in the Lord," which merited applause it received. Mr. B. T. Morgan's rendering of "If with a your hearts," was in every way highly satisfactory, and Mr. W. Thoma gained a decided success in "Is not His word like a fire," and "Itienough" (violoncello obbligato, Mr. G. Buckland). The choruse were sung with great precision, and the band, under the leadership at Mr. Frank S. Gardner, was all that could be desired. The Hall was crowded. The second Concert of the Society is announced for Februar 1881, when Mendelssohn's Hyms of Praise will be performed.—United States of the Society of the Society

A most enjoyable Concert was given, which was well patronised.

COVENTRY.—An interesting and successful Concert was given by the Musical Society in the Corn Exchange, on Tuesday evening, the 16th ult. The programme consisted entirely of a selection from Mozami works. The Concert commenced with the Julier Symphony, which was very well rendered considering the strength of the Society orchestra. The remainder of the first part was occupied by the Twelfth Mass. The performance, on the whole, was a very fair or Coff the other pieces in the second part, the only one calling for special comment was the Allegro, from the Pianoforte Concerto in Rexcellently rendered by Mr. Arthur Trickett. The solo vocalists wer. Miss Hinde, Miss Trowbridge, Mr. Kenningham, and Mr. Sutton.

Derny.—On the 5th ult., a grand performance of Elijah was gire in the Drill Hall, by the Derby Choral Union. The hall was crowled by an influential and appreciative audience. The choruses were exceedingly well rendered under the conductorship of Mr. W. W. Woodward. The principal vocalists were Miss Mary Davies, Ma Annie Street, Madam Patey, Mr. Frank Boyle, and Mr. F. King Altogether the performance was in every way a success.

DEVIZES.—On Monday evening, the 15th ult., Mr. C. Clarke, Professor of Music, gave an operatic and ballad Concert at the Tom Hall, which was well attended. The programme was well chosen, as the various items excellently rendered. The vocal artists were Min Muriel Wood, Madame Edwyn Frith, Mr. Arthur Wilmot, and Mr. Edwyn Frith. Mr. Arthur L'Estrange contributed pianoforte sola, and accompanied the vocal music.

and accompanied the vocal music.

Doncastrr.—On Tuesday evening, the 16th ult., Dr. Spark, Organie of the Leeds Town Hall, gave a Lecture-concert in the Corn Exchange, on the national ballad music of England, Scotland, Ireland, and Wales The vocal Illustrations were rendered by Madame Pauline Evison Miss Kennedy, and Mr. Dodds; and Dr. Spark presided at the pianotre with his well-known ability. The Mayor (Councillor Meacoch was in the chair, and introduced the lecturer. In commencing his lecture, Dr. Spark said the ballads, madrigals, and part-songs of old England had each in their turn received attention and investigation and the result had been the discovery of numbers of charming compositions, which had not only proved interesting as music, but valuable for many a gleam of light they had shed over English customs and forgotten manners. The selections illustrating the lecture were excellent, well sung, and highly appreciated.

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DORCHESTER.—On Thursday, the 11th ult., morning and evening Concerts were given in the Corn Exchange, for the purposed liquidating the remainder of the building debt on the church of the Holy Trinity. In addition to Mr. Henry Holmes, whose violin performances were most enthusiastically applauded by a large audience, and who very generously gave his services, the following artist took the leading parts: Mrs. Stewart (pianoforte), Mr. W. Stose (violin), and Mr. J. M. Hayden (principal tenor of Salisbury Cathedral), Mr. T. M. Morgan, Organist and Choirmaster of the church, was the organiser and Conductor of the Concerts.

Mr. T. M. Morgan, Organist and Choirmaster of the church, was the organiser and Conductor of the Concerts.

Edinburgh.—The Edinburgh Select Choir gave a sacred Concert on Thursday, October 28, in the Music Hall, which was well filled. The choir numbered between thirty and forty voices. The programme included anthems, choruses, motetts, and solos, and wai judiciously varied so as to present examples of some of the best living composers, as well as of two or three of the old masters. The chora was very evenly balanced, and the quality of the voices generally good. Of the fifteen numbers assigned to the choir, nearly all war rendered with much precision and feeling. Mr. H. Hartley conducte throughout with much decision. Mr. John Hartley accompanied on the pianoforte, and gave as an organ solo the Allegro moderable from Handel's Fourth Concerto, with so much breadth of style safe power of execution as to win a most determined encore.—On the 1st of the Miss Helen Hopekirk gave a Pianoforte Recital, under the auspices of the Directors of the Literary Institute, which attracted a large audience, and was highly successful. The programme included selections from Beethoven, Schumann, Rubinstein, A. C. Mackenzis, Scharwenka, Chopin, and Liszt. Miss Hopekirk is now so well known that it is needless to say more than that her rendering of every piece was full of refinement, power, and expression. Two number found special favour with the audience. The first was Mr. A. C. Mackenzis, Survey and the second was Liszt's Rhapsodie Hongroise, No. 4, which was an excellent rendering of a good but very difficult piece. The whole performance was highly praiseworthy.—Mr. Francis Orosi gave a Pianoforte Recital in the Freemasons' Hall, George Street, of the toth ult, before a large audience. Mr. Orosz has long made the compositions and arrangements of Franz Liszt a special study, and his programme was of a most pleasing character, the pieces selected being sufficiently lengthy to satisfy the sudience, and the whole being concluded in the

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among the HOLLINW nd instrum he auspice ocalists we fr. Barnet Mr. Barnets ship of Mr. was crowde was the Oberon Overture, arranged by Liszt, which was exceedingly well rendered. In the following numbers. "Frühlingsnacht," by the thing of the following numbers is a possible to the following numbers. "Frühlingsnacht," by the following numbers. "Frühlingsnacht," by the following numbers. "Frühlingsnacht," by the following numbers. "Laprication of Meyer-teer's L'Africaine; the Allegretto from Beethoven's Symphony it will be followed by Schubert; Illustrations of Meyer-teer's L'Africaine; the Allegretto from Beethoven's Symphony of Chopin; a Zigeuner-Polka by Conradi, and "Reminiscences;" a grand of "Italian in the following and "Italian in the following and "Reminiscences;" a grand of "Italian in the following and "Italian in the following and "Italian in the following and t ke, Pre-e Town sen, and re Min and-Mr.

ENNISKILEN.—Mr. Arnold's fifth Concert was given in the Pro-testant Hall on Tuesday, the 9th ult., to a crowded audience. The Church Choir sang with considerable effect an excellent selection of concerted pieces. Miss Macdonald was most successful in her solos, receiving several encores. Mr. Harper Kearton and Mr. W. Black were also highly appreciated. A Sonata in G major (Haydn), for jamoforte and violin, and a Rondo of Beethoven's for the same instruments, were very well executed by Mr. and Master Arnold; and the National Anthem terminated the Concert.

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GRAYBERD.—The first Concert of the third season of the Milton Choral Association took place on the zyth ult., when Haydn's Creation was performed with a band and chorus numbering 160 performers. The professional singers engaged were Madame Clara Suter, Mr. Henry Guy, and Mr. E. J. Bell, all of whom were highly appreciated. The artistic rendering of the soprano solo "With verdure clad," "On mighty pens," by Madame Suter, deeply impressed her hearers. Mr. Henry Guy was very effective in the tenor solo, "In native worth," and by his singing throughout mantained his position as a great favourite in Gravesend. Mr. E. J. Bell was warmly welcomed, and his voice told with great effect in the descriptive recitatives, especially "Straight opening," and in the air "Now heaven in fullest glory shone." The duet, "Graceful consort," elicited hearty applause. Herr Rosenthal led the orchestra, consisting of twenty-two instruments, with his well-known ability. Mr. Charles R. Green, the Conductor, deserves the highest commendation for the spirit, energy, and precision with which all the choruses were given, proving that great care is bestowed upon the class rehearsals. The performance throughout was a complete success.

GREENOCK.—A large audience assembled in the Town Hall on the pose of of the lin perartists Stone nedral), was the

Was a complete success.

Greenock.—A large audience assembled in the Town Hall on the Sthut, to hear the performance by the Greenock Choral Union and a distinguished company of artists of Handel's Pastoral Serenata Acis asd Galdata. The solos were excellently rendered by Madame Edith Wynne, Mr. Bernard Lane, and Mr. Egbert Roberts. The choir sang throughout with care. Dr. Peace presided at the organ and supplied he effects of a full orchestra in a very efficient manner. The second part of the programme was miscellaneous, the most noteworthy number being a performance on the organ of Rossini's Overture to William Telf, in which Dr. Peace fairly excelled himself. Mr. D. Inglis bayed the accompaniments to the miscellaneous songs, &c., and Mr. L. Westwood Tosh conducted the concerted music throughout the vening.

Helston, Cornwall.—On Thursday, the 11th ult., Mr. Thuell gave his first Concert for the season, in the Guildhall. The programme was excellently rendered by Miss Clara Dowle, Miss Heath, Mr. S. Still, and Mr. E. A. Uglow. Miss Dowle was warmly applauded for her singing of Handel's "From mighty kings," and was encored after her sone, "Waiting" (Millard). Miss Heath gave with much expression, Sullivan's "Love not the world" and "The Worker" (Gound). Mr. S. Still was loudly applauded in his song, "The Muleteer" (Luigi Morini); and a like compliment was awarded to Mr. E. A. Uglow, for his excellent rendering of "A thousand leagues away" (Hatton). The quartets, "Ave Maria" (Smart), "God is a Spirit" (S. Bennett), and "Good night, beloved" (Pinsuti), were smong the leading features of the programme. Mr. Thuell ably excompanied throughout.

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admission. The programme was well rendered, Miss Greaves especially being very successful in her songs. Mr. Springthorpe's singing of "The Diver" (E. Loder) met with marked success. The band played Rossini's Overture to Tancredi, which was received with warm applause. Mr. J. Greaves accompanied.

applause. Mr. J. Greaves accompanied.

HULL.—On Friday, October 29, Messrs. Gough and Davy gave their first Concert of the season in the Artillery Barracks. The programme was highly interesting. The vocalists were Madame Albani, Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Frederick King; the instrumentalists, Mr. E. Howell (violoncello) and Mr. A. H. Thouless (pianoforte). Miss Davies in Spohr's "Rose softly blooming," Madame Albani in "Casta Davies In Spohr's "Rose softly blooming," Madame Albani in "Casta Diva" (Norma), and Madame Patey in "The old harpsichord," were highly appreciated. Mr. King's singing was greatly admired, as also was Mr. Frank Boyle's, who was encored in Campana's "Once in a lifetime." The violoncello solos were executed with great taste, and Mr. Thouless' brilliant playing of two solos by Raff, and a Waltz Caprice of his own, was excellent. The spacious hall was crowded to excess. Mr. A. H. Thouless conducted.

spacious hall was crowded to excess. Mr. A. H. Thouless conducted. Kino's Hearth, near Birmingham.—A Concert, forming part of the Institute programme, was given at the Board School on Monday, the 22nd ult. The programme included the Trio in D minor by F. E. Bache, and Beethoven's variations on "Ich bin der Schneider Kakadu," the performers being Mr. W. Griffin, violin; Mr. I. Bradley, violon-cello; and Mr. Stephea. S. Stratton, pianoforte. Mr. Griffin played as solos De Beriot's "Fifth Air," and a Fantasia, "I Lombardi," Singelee. Mr. Stratton contributed Gade's "Spring Flowers," and his own Concert Galop, "The merry heart." Songs were rendered with much success by Miss M. L. Bishop and Mr. Bradley, the former being encored in Cowen's "Marguerite," and the latter much applauded after a fine performance of Stainer's "Loyal Death."

LANNE, ANTRIM.—A successful amateur Concert was given in the Town Hall on the 5th ult., the programme, consisting chiefly of solos, vocal and instrumental. Amongst the vocal items the most noticeable were "Infelice" (Verdi), well sung by R. G. Posnett; Gounod's "Ave Maria," with violin obbligato, and Mendelssohn's trio for female voices, "Hebe deine angen auf." The instrumental portion included Raf's Cavatina (for violin), Mrs. J. Fobinson's "Constancy" (violoncello and piano), and Harmston's Cantabile, well played on the Boëhm flute by Captain Fitz-Gibbon.

Leanisoton.—A large audience was attracted to the College Great Hall, on the roth ult., to listen to a programme of classical music, The performers were Mr. F. Ward and Mr. W. Griffin (violin), Mr. Blythe (viola), and Mr. Owen (violoncello). Mr. C. Sydney Vioning, the Organist and Music-master of the College, was the pianist; and Miss Holcroft Jeaffreson the vocalist. The Concert was given in aid of the fund for a new organ.

Leichster.—Mr. John Farmer's Oratorio, Christ and His Soldiers, was performed in the Temperance Hall, on Thursday evening, the 18th ult., in aid of the new School Fund in connection with Dover Street Chapel. There was a very large attendance. The principal vocalists were Misses Birch and Shaw, Mrs. Kirby, Messrs. J. Jackson, and T. P. Waddington, all of whom acquitted themselves admirably. Mr. H. B. Ellis, F.C.O., conducted, and the chief members of the band were Messrs. A. Lawrence, R. C. Allen, Scott, and Muston. Mr. Wilford presided at the harmonium, and Mr. Craven at the pianoforte.

Wilford presided at the harmonium, and Mr. Craven at the pianoforte.

LIFF.—On Friday evening, the 12th ult., a Recital of sacred music was given on the occasion of the opening of the organ in the Parish Church, when an excellent programme was well rendered. The choir performed the pieces allotted to them in a highly reditable manner, the most noticeable being Kent's anthem, "Thine, O Lord," and Jackson's Te Deum, which were sung with excellent taste and intonation. The soloists were Mrs. Wilson, Misses Macpherson and Winton, and Messrs. H. B. Mitchell and Battlehner. The quartet, "God is a Spirit" (Sir S. Bennett), was most efficiently rendered, and highly appreciated. The various qualities of the different stops were admirably brought out by Mr. Burrows, Organist of the church. The instrument is built by the Messrs. Young, of Manchester.

by the Messrs. Young, of Manchester.

LIVERPOOL.—Mr. William Pyatt gave a Concert in the Philharmonic Hall on Wednesday evening, the 17th ult., assisted by Miss Clara Samuell, Miss Helen D'Alton, Mr. Herbert Reeves, Mr. Sims Reeves, Mr. Santley, Mr. H. Nicholson, and Mr. Sidney Naylor. The programme offered by Mr. Pyatt met every taste of the audience, and the artists were very warmly received Mr. Naylor accompanied on the pianoforte with taste and judgment.

on the pianoforte with taste and judgment.

LURGAN.—Harvest Thanksgiving Services were held in Christ Church on Sunday, October 31. In the morning the Venite was sung to Smith's Chant in G, the special psalms for the morning service being 65 and 104, taken to Aldrich in F; Te Deum and Jubilate, Jackson's Service in F; anthem, "O praise ye the Lord for His goodness" (Garrett); hynn before sermon, 455. Evening service commenced with a hymn; special psalms, 145-147, were sung to Russell's Chant in F; Cantate, Woodward in D; Deus misercatur, Dyce in F; anthem, "O Lord, how manifold are Thy works" (J. Barnby); hymn after sermon; voluntary during collection at morning service, "With verdure clad"; concluding voluntary, "The marv'lous work," from the Creation (Haydn); voluntary during collection at the evening service, Gflectoire for the Organ (Scotion Clark), concluding voluntary, "O sacrum convivium," and Choral Fugue (Novello). The singing of the choir effected great credit on the Organist, Mr. Charles Poole, who ably presided at the Organ. A collection was made at both morning and evening service, amounting to £32 68s, on behalf of the children of the Free Schools.

Manchester.—Mr. Halle's set of Concerts began on Thursday

To Bennett), and "Good night, beloved" (Finsuil), were camping the leading features of the programme. Mr. Thuell ably accompanied throughout.

Hollingood, Oldham.—On Tuesday evening, the 16th ult., a vocal and instrumental Concert was given in Bourne Street School, under the amplices of the Oldham Industrial Co-operative Society. Treculists were: Miss Greaves, Mr. Bassett, Mr. Springthorpe, and Mr. Barnett. Mr. J. Greaves or Concerts and Concerts on the their orchestral hip of Mr. Chas. Mellodew Lees) also assisted. The school-room was crowded to overflowing, many persons being unable to obtain

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was the vocalist. Mr. Hallé, besides playing the Caprice, Op. 22, of Steradale Bennett, gave the grand Valses from "Le Bal" (Rubinstein).—At the following Concert, on the 1rth ult, Haydn's Creation was given, with Mdlle. Louisa Pyk, Messrs. Maas and Santley as principals.—On the 18th ult, the programme included Schumann's "Rhenish" Symphony in E flat, and Dvorak's "Rhapsodie Slave," in D, Op. 45, No. 1. Mdlle. Friedländer and Miss Orridge were the vocalists. Signor Piatti played three violoncello solos.

Newsury.—A children's Concert on an extensive scale was given in the Corn Exchange on the 23rd ult. The choir numbered upwards of 1,000 voices, and the band consisted of thirty performers, chiefly members of the Amateur Orchestral Union. The Mayor of Newbury (C. Lucas, Esca), presided, and the audience, estimated at about 3,000, completely filled the spacious building. Mr. W. J. Blacket, who also superintended the practices, ably conducted, and much of the success of the gathering must be attributed to him.

superintended the practices, ably conducted, and much of the success of the gathering must be attributed to him.

NEWCASTLE-ON-TYNE.—Miss Hildegarde Werner, R.A.M., Stockholm, lectured on the "History of the Violin," at the Literary and Philosophical Society's Hall, on Wednesday, October 27. Miss Werner was assisted by Mrs. W. Whatford (vocalist), Mr. J. H. Beers (violin), and Mr. F. Lloyd (organ). This is the first time that the rise and progress of the popular stringed instrument have formed the subject of a lecture in Newcastle. Mr. George Hart, of London, had kindly lent for the occasion some valuable old violins—a Stradivarius, a Nicholas Amati, and a Joseph Guarnerius—and also a viola by Gaspard di Salo. Sir William Armstrong presided. Miss Werner said that much difference of opinion existed as to the origin of the violin, in proof of which she quoted various writers. Pointing out the earliest known forms of stringed instruments, she traced their progress down to the gamba, which in the middle ages was one of the most popular instruments, and nearly every family possessed a set of gambas. Claudio Monteverde, born in 1566, in Cremona, was the first composer to discover the superiority of stringed instruments, the dramatic effects of which he employed in his second opera, and Carissimi and Scarlatit took up the work of perfecting dramatic music. Referring to great violinists she spoke first of Corelli, whose biography she sketched at some length. To illustrate his style of composition, Mr. Beers—accompanied by the lecturer on the piano—played the Adagio and Giga from the Fifth Sonata. Mention was also made of the principal German violin players and writers for the violin, its most famous makers, and the improvements they had effected. —A Service of Song was held in Salem Church, Shieldfield, on the rst ult., by the Choirs of the district, numbering 400 voices. A selection of hymns and anthems was sung in a very creditable manner, and solos were given by Misses S. and A. Foggin, and Messrs. Winyard and Hoppe

NORTHAMPTON.—A very successful Concert took place at the Town Hall on the 5th ult., before a large audience, who showed a high appreciation of the merits of the performers. The vocalists were the Misses Roberteon, Mr. Ben Davies, and Mr. F. A. Barrington Foote. Signor Alberto Randegger was the Conductor, and Miss Randegger (solo pianist) gave a brilliant and expressive rendering of works by Chopin, Henselt, and Raff. The concluding humorous glee, "Humpty Dumpty," was admirably sung.

Dumpty," was admirably soing.

NORTH ELIMHAM.—A Concert in aid of the Choir Fund was given in the School room on Wednesday evening, the 17th ult. The instrumental pieces were excellently performed by a small but efficient band, under the leadership of the Organist, Mr. Pearson. Some of Mr. Pearson's early compositions were well played, and encored; as were also the part-songs, "The Ironfounders" and "Sweet to live amid the mountains," by the Conductor. The solo singers, principally drawn from the choir, acquitted themselves admirably.

NORTH SHIELDS.—Mr. C. Francis Lloyd, Mus. Bac., Oxon., delivered a Lecture on the 9th ult., in the Albion Assembly Rooms, on behalf of the funds of the North Shields Benevolent Society and Flower Mission. The subject of the discourse was "Sir Henry Bishop's Glees and Songs," with musical illustrations, well rendered by Mrs. C. H. Shepherd (Newcastle), Mr. W. Hedderly (North Shields), and Messrs. D. Whitehead and J. Nutton, of Durham Cathedral, and a choir of selected voices. Mr. Joseph Ogilvie took the chair. The Lecture was full of interest and thoroughly appreciated.

ORWELL, KINROSS-SHIRE, N.B.—Instrumental music was introduced in the Parish Church (for the first time in the county) on Sunday, the 14th ult. The instrument (a very handsome harmonium with two manuals) was the gift of Mr. Alexander Forfar, of Seggiebank. An

appropriate sermon on "Fraise" was preached by the Rev. W. L. McDougall, M.A. and Mr. W. J. N. Liddall, M.A., played the harm nium. Mr. Watson, who has hitherto conducted the choir, will in future preside at the instrument.

Oxford.—The members of the Choral Society gave a performance of Macfarren's St. John the Baptist, in the Exchange Hall, on Welmeday, the 17th ult., before a large audience. The principal vocalin were Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. King; all of whom acquitted themselves admirably. The band, amented by several performers from the London orchestras, was all led by Mr. Burnett. Mr. Dodds, Mus. Bac., Queen's College, did good service on the harp and organ. Great credit is due to the Conducts, Mr. W. H. Allchin, Mus. Bac., St. John's College, for the efficient state to which he has brought the society. Bach's Passion Music. (& Matthew) and Handel's Solomon are the works to be next rehearsed by the members of the society.

Painthorpes.—The members of the Crigglestone Instrument Society (assisted by eminent artists) gave a vocal and instrument Concert on the 9th ult., in the British Schools, kindly lent by J. Machis Esq., who presided. There was a large and appreciative audience The band played several pieces, including the Overtures, La Caravas (Grétry), La Chant du Poète (Hermann), Cléopatre (Blancheteau) and Le Diadème (Hermann). The vocalists were Miss Boothroy Mr. T. Carbert, and Mr. G. Carbert. Pianoforte and violin sola were contributed by Mrs. J. Mackie and Mr. G. James. Mr. T. W. Blakey, besides conducting, gave a violin solo of his own composition, which was well received.

Blakey, besides conducting, gave a violin solo of his own composition which was well received.

READING.—The Dedication Festival at All Saints' Church was celebrated by Special Choral Services, on October 31, and All Saint' Day, at which sermons were preached by the Dean of York. On the Sunday evening processional and recessional hymns were added the usual full Choral Evensong, and on All Saints' Day there were Choral Matins and Celebration at 11 a.m., and Choral Evensong at 8 p.m. The congregations were every large, and the musical services were most impressively rendered. The anthems sung at the services were "Send out Thy Light" (Gounod), "What are these?" (Stainen) and "The Lord redeemeth" (Tirbutt). As organ voluntaries Mr. J. C. B. Tirbutt played the following pieces—Adagio in D and Andasic in F (Henry Smart); Airs, "Then shall the righteous" and "O for the wings of a dove" (Mendelssohn); Air, "Angels ever bright and fair, and Choruses, "Worthy is the Lamb" and "Amen" (Handel). Andasic and Allegro in D (Bache); Andante religioso, and Funeral Anthes from the Martyr of Antioch (Sullivan); and Grand Fugue in E flat. St. Ann's (J. S. Bach).—On the 2nd ult., two Concerts were given a the Town Hall by Miss Robertson's Concert-party, consisting of the Misses Robertson, Mr. Ben Davies, Mr. Barrington Foote, Misses Robertson being liberally applauded, and Miss Randegger, Mr. Ber Davies, and Mr. Barrington Foote, meeting with similar favour. The concerted pieces were also highly appreciated. Two humorous gles, "Little Jack Horner" and "Humpty Dumpty," by A. J. Caldicd, concluded the Concerts. Signor Randegger accompanied, and also joined Miss Randegger in two pianoforte duets.

Sheppield.—Sh

Sheprieth.—The Parish Church was reopened by the Archbishop of York on Tuesday, October 26, when the service throughout was the highest character. Prayers were read by the Rev. Came Blakeney; the first lesson by the Ven. Archdeacon Watkin, and the second by the Rev. S. Earnshaw. The Archbishop read the communion service, the Hon. and Rev. Canon Howard the epistle, as the Ven. Archdeacon Watkin the gospel. The musical portion of the service was under the direction of Mr. Tallis Trimnell, the Organist. In the anthem, "I have surely built Thee an house," composed by Mr. Trimnell especially for the reopening, the effect of the voices in the choir was especially fine. The anthem was greally admired.

SHREWSBURY.—The first of a series of four Chamber Concerts was given by Mr. C. H. Forrest in the Raven Rooms, on Thursday, the 1th ult. The artists were Madame Dora Hope (vocalist), Mr. T. M. Abbott (violin), Mr. J. Owen (violoncello), and Mr. C. H. Forrest (pianoforte). The programme consisted of Beethoven's Sonata for Violin and Piano, in E flat; Mendelssohn's Trio in D minor; Andante G Gavotte, from a Violin Suite by Franz Ries; and some short piame solos by Beethoven and Schumann. Madame Dora Hope sang several favourite songs, including two from The Water-babies, by the Concertigiver. There was a good attendance.

SOUTHPORT.—Mr. J. S. Watson's Subscription Concert, given a the Cambridge Hall on the 5th ult., inaugurated his ninth season, and was a decided success. It was essentially a ballad Concert, but the programme was agreeably varied by the excellent singing of the members of the Liverpool Vocalists' Union, the contributions of this well-trained choir being highly appreciated by the audience. The solo vocalists were Madame Lemmens-Sherrington, Madame Enriques, Mr. Redfern Hollins, and Mr. Bridson. Mr. Frederic Cliffe accompanied, and also gave an excellent rendering of Thalberg's Fantasia "Don Juan," and Weber's "Invitation à la Valse."

Spilsh, and Weber's "Invitation a la Valse."

Spilsh, —Haydn's Oratoric the Creation was performed in the Parish Church on Tuesday afternoon, the 16th ult., preceded by a shortened form of evensong. The solos were sustained by Miss Row Maddison, Miss Walker, Rev. T. W. Sale, and Messrs. Dunkerton and Shepley, of Lincoln Cathedral. Mr. G. H. Gregory, Mus. Batander of the Parish Church, Boston, presided at the organ; and Mr. A. L. Keller conducted. The offertory was devoted to the Church Restoration Fund. Both musically and financially the performance proved a great success.

STORE-UPON-TRENT.—On Tuesday evening, October 26, the Stole Philharmonic Society gave the first Concert of its fifth season in the Town Hall. The attendance was very large, the Assembly Room being crowded. Miss Yates and Mr. Maas were solo vocalists, and instrumental selections were given, separately and conjointly, by Qi. Heap (planoforte), Mr. Abbott (violin), and M. Van Biene (viological selections).

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all your her double quarendered vi cello). The items performed by the choir were Schumann's "Gipsy Life;" Dr. Heap's part-song, "Evensong;" Webbe's glee, "When winds breathe soft;" and Eaton Faning's chorus, "Song of the Vikings," Miss Butterworth accompanied the choir on the pianoforte with excellent taste and ability, Dr. Heap conducted, and Mr. Schrratt accompanied the violin and violoncello solos on the pianoforte.

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SWINDON.—Mr. George H. L. Edwards's Concert-party gave a most successful Concert at the Mechanics' Institution on Wednesday, October 27, before a large and enthusiastic audience. The vocalise were Miss Agnes Larkcom, A.R.A.M., Miss Coyte Turner, Mr. C. A. White, and Mr. H. Prenton; all of whom met with a most enthusiastic reception. Mr. Edwards conducted, and contributed a couple of pianoforte solos in excellent style; Ascher's "Danse Nègre" being encored.

forte solos in excellent style; Ascher's "Danse Negre" being encored.

Swinton, Near Manchenster.—On Tuesday evening, the 16th ult.,
the Swinton Musical Society gave the first Concert of the season
in St. Peter's School-room. The artists were Miss Lowe, Mr.
Banow (of Manchester Cathedral), and Mr. John Nichols. The
vocalists were very successful in their songs, and Mr. J. Nichols
(violinist) received loud applause for each of his pieces. The choir
sang well and with much effect. Great praise is due to Mr. F. H.
Dale, the Conductor, and also to Mr. Rawlinson, the accompanist.
At the next Concert Mendelssohn's Hymn of Praise will be given.

Dale, the Conductor, and also to Mr. Rawinson, the accompanist. At the next Concert Mendelssohn's Hymn of Praise will be given.

Stoney, N.S.W. — On Wednesday evening, September 22, a special Choral Featival was held in St. James's Church (C.E.), the local choir being largely augmented by members of other choirs, and the full choir of All Saints, Paramatta. Previous to shortened evening service, an introductory voluntary from Handel's Occasional Oratorio, and Elliott's hymn, "Hark! hark! the organ loudly peals," were rendered, the large congregation joining in the latter with impressive effect. After the service, which included Barnby's Magnificat in D and Dr. Smith's Nunc dimittis in B flat, the choirs rendered several choruses and anthems with precision and spirit, including an original composition by the organist, Mr. H. R. McLean, which was much admired. Mrs. P. Wells sang with feeling and expression the solo from Benedict's St. Peter, "I mourn as a dove"; Mrs. E. Pratt giving "He shall feed His flock" (Messiah); and Mr. A. Parkinson, "If with all your hearts" (Elijah), with marked success. Mr. J. Massey, the Organist of All Saints, Paramatta, as assistant Organist, was all that could be desired; and Mr. Hector R. McLean, the Organist, was all that could be desired; and Mr. Hector R. McLean, the Organist of the church, in addition to his duties as Conductor, proved his ability as an organist by performing, with considerable taste and execution, Batiste's Andante in G, Hummel's Andante in C, and Bach's Prelude and Fugue in B flat major, &c. The service was conducted by the Rev. Mr. Hough, in the absence, through indisposition, of the Incumbent, the Rev. Canon Allwood, B.A.

TENRY.—A very successful performance of Handel's Messiah was

TENEY.—A very successful performance of Handel's Messiah was given in the Royal Assembly Rooms on Friday, the 19th ult., under the conductorship of Mr. W. Terence Jenkins, the soloists being Madame Lemmens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson.

Windoor.—Mr. Orlando Christian gave his annual Concert on the 8th ult., in the Albert Inatitute, and was well patronised. An efficient glee party, composed of members of the Eton College choir, assisted by Mr. T. W. Hanson, gave several favourite glees and part-songs, including Mackenzie's "A Franklyn's Dogge," which was encored. Miss Jessie Jones, Miss Florence Wydford, and Miss Emma Christian were highly uccessful in their songs, receiving several encores. Mr. T. W. Hanson and Mr. O. Christian were also well received. Madame Eugene Rogers (solo pianoforte), Mr. Samuel Hughes (solo ophcelide), and Mr. W. Liddle, Conductor, contributed greatly to the success of the evening.

and Mr. W. Liddle, Conductor, contributed greatly to the success of the evening.

Wolverhampton.—The first of the series of Public Organ Concerts for the current season, arranged under the superintendence of Mr. Bywater, took place at the Agricultural Hall, on Monday evening, October 25. The principal attraction was the magnificent orchestra of Mons, de Jong, which has earned for itself such a reputation in Manchester by the performance of classical music. The programme was well arranged, the selections being classical, and yet not too learned for the popular ear. The overture to the Merry Wives of Wisdoor (Nicolai), and Haydre's grand Military Symphony, No. 12, were splendidly given and highly appreciated. Flute and violin solos were contributed by Mons. De Jong and Mr. Henry Hayward; and the vocalists were Miss Clara Samuell and Mr. H. T. Bywater.—The Festival Choral Society opened its thirteenth series of Concerts on Monday evening, the 15th ult., at the Agricultural Hall, with a performance of Elsjah, the principal singers being Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Frederick King; and the Conductor, Mr. Stockley. The band and chorus of the Society, recently considerably augmented, numbered altogether about 250 performers. The chief interest centred in the new exponent of the Prophet, Mr. King, whose rendering of the music assigned to him was on the whole decidedly successful. Miss Mary Davies, who has been favourably heard in Wolverhampton before, by her rendering of the soprano music of Elijah, increased her reputation. Her manner is simple and unaffected, her voice clear and musical, and her execution fraceful, careful, and finished. Madame Patey, as usual, was heari with the greatest pleasure by her admirers. The overture was played with admirable precision by the band, which, indeed, throughout aquitted itself very fairly. Mr. Frank Boyle sang the air, "If with all your hearts" and the preceding recitaite, with good effect. In the double quartet, Miss Steward, Mrs. Ridley, Mr. Smith,

Workester.—The first of the Philharmonic Society's Concerts for the present season was given in the Music Hall on Wednesday, October 27. The principal singers engaged were Miss Clara Samuell, Miss Hilda Wilson, and Mr. Joseph Maas, all of whom were highly successful. The performance consisted of a portion of Jephtha and a miscellaneous selection embracing Gound's "Festival March," and a new part-song, "Out on the waters," specially composed by Mr. A. J. Caldicott, Mus. Bac. The hall was crowded. Mr. Done conducted, and Mr. Quarterman presided at the organ.—Mr. E. J. Spark's first Concert of the season was given on the 4th ult., at the Music Hall.

The vocalists were Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Frederick King; and the solo instrumentalists, Mr. Edward Howell and Mr. A. H. Thouless. The opening piece of the evening was the finale to Mendelssohn's Sonata in D. which was admirably played on the violoncello and pianoforte by Mr. Edward Howell and Mr. A. H. Thouless, who also contributed solos. The vocal part of the programme was excellently rendered, and highly appreciated.

WEENMAM.—Mr. Edwin Harriss, Organist and Director of the Music at St. Mary's, Bersham, and private Organist to J. L. Fitz Hugh, Esq., Plas Power Park, gave his forty-fifth Concert on the 19th ult., assisted by Miss Mary Davies, Madame Patey, Mr. Frank Boyle, Mr. Frederick King, Mr. E. Howell, Mr. Thouless, and Mr. Charles A. Harriss. The Concert was most successful.

Concert was most successful.

YORK.—An amateur Concert, in aid of the York Home for Friendless Girls, was given on Tuesday, the 9th ult., in the Festival Concert Room. The first half of the programme was devoted to the production, for the first time in this city, of Gade's Cantata, The Crusaders. The solos were undertaken by Miss Adèle Mvers (Armida), Mr. Benjamin Davies (Rinaldo), and Mr. R. E. Milies (Peter the Hermit). The chorus numbered over seventy voices. Herr Padel presided at the pianoforte, and Mr. O. Toes at the harmonium. The audience were enthusiastic in their demonstrations of approval of the rendering of Gade's descriptive work. The second part of the programme was miscellaneous, the most noteworthy feature being the pianoforte solo by Herr Padel—Sonata, F minor, Op. 57 (Beethoven). The other selections were very well rendered. Altogether the Concert was a great success.—At the Concert of the Musical Society on the 17th ult., Beethoven's Mount of Olives, and Spohr's Oratorio The Last Judgment were performed. The choir had evidently had most careful rehearsals, for it gave many proofs of finished touches that could not have been shown had there not been good practice. The band also did its work well, and a most creditable rendering of the two Oratorios was given. The solo singers were the Misses Tomlinson and Messrs. Blagbro and Jackson.

Organ Appointments.—Mr. Edwin M. Lott, to St Ethelburga, Bishopsgate.—Mr. F. J. Dugard, Organist and Choirmaster to the Parish Church, Folkestone.—Mr. Horace Buttery, to St. Paul's, Bow Common, E.—Mr. J. K. Strachan, Organist and Choirmaster to Kelvingrove U. P. Church, Glasgow.—Mr. W. Aylett Perry, Organist and Choirmaster to SS. Peter and Paul, Godalming.

CHOIR APPOINTMENTS.—Mr. J. L. Bush (Alto), Mr. R. W. Cross (Tenor), Mr. Henry E. Vickers (Bass), to St. Mark's, Lewisham.

#### OBITUARY.

On the 6th ult., at Chain Pier Cottage, Brighton, Georgina, relict of W. H. Weiss, Esq.

On the 8th ult., at St. Andrew's, Hillingdon, near Uxbridge, HELEN MARY, the wife of LINDSAY SLOPER.

On the 15th ult., at Weymouth, MARY JANE, widow of the late SAMUEL LOVER, Esq.

On the 19th ult., at his residence, 6, Apsley Terrace, Turnham Green, WILLIAM LAMB, for many years the Organist at St. Mary's, Acton, aged 38 years.

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Lauda Sion
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